

THE

INLAND  
PRINTER

SEPTEMBER · 1935 ·

**FOR SPARKLING HALFTONE REPRODUCTION**



Photo by David W. Fletcher of Underwood & Underwood, for Brooke, Smith & French. Courtesy Hudson Motor Cars.

To get extra life and sparkle in color or halftone printing, use coated papers of *blue diamond whiteness*... Ashokan, Zena or Catskill; Canfold or M-C Folding; Velvetone or Softone; or, for offset, Lithogloss.

***Cantine's***



Specimens on request—or look through your copy of "The Book of Cantine's Coated Papers and Advertising Information," THE MARTIN CANTINE COMPANY, Sangerties, N. Y. Specialists in Coated Papers since 1888. (New York Sales Office, 41 Park Row.) Distributors everywhere.

**COATED PAPERS**





*This all-slug form of sharp new typelines was produced on the Ludlow in minimum time, direct from the copy. When dumped or shelved, it becomes just so much metal. In either case, there is still available for new composition the same unlimited type supply as was available before it was set.*

## Improving YOUR BUSINESS by LUDLOW-equipping your composing room . . .

With the Ludlow System of hand-set, slug-cast composition, you can widen the range of work you can effectively and economically produce, and thus increase your volume of sales. From every font of Ludlow matrices you can produce an unlimited number of sharp new sluglines. This makes it possible to meet any requirement for job and display composition.

At the same time, with the Ludlow you can materially reduce the man hours on any piece of job and display

composition, because of the speed and ease of "gathering" matrices, spacing lines and handling and making-up slugs, the simplicity and flexibility of Ludlow operation and mechanism and the entire elimination of time lost in hunting for sorts.

The details of the Ludlow story of more satisfactory composing room profits, which cannot be told in an advertisement, make thrilling reading for the printer interested in improving his business.

This story is told, by word and picture, in a new broadside just off the press. A copy will be gladly sent you, without obligation. Write to us, or, pin the coupon to your letterhead.

**LUDLOW TYPOGRAPH COMPANY**  
2032 CLYBOURN AVENUE + + + CHICAGO, ILLINOIS

Please send me the new broadside describing the Ludlow system of job and display composition.

Individual

Address

Firm

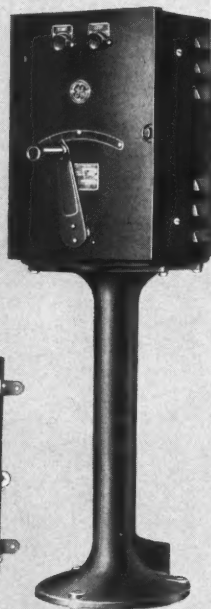
Set in Ludlow Tempo Bold and Tempo Medium Italic

Please Mention The Inland Printer When Writing to Advertisers

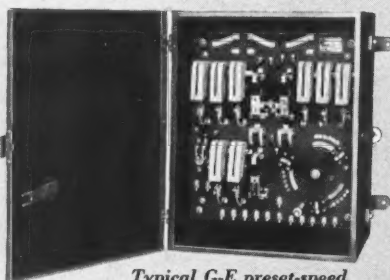
# Why It Will Pay You to Use GENERAL ELECTRIC press drives and control



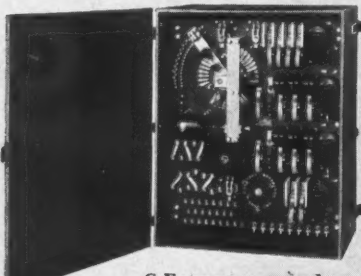
*G-E Type M motor for individual drive on job presses—compact, economical to operate, dependable*



*Typical G-E pedestal-type preset-speed controller for job presses, folders, and wire stitchers—simple, convenient, and efficient*



*Typical G-E preset-speed a-c. controller—General Electric manufactures a complete line of controllers for every type of press*



*G-E remote-operated preset-speed controller, which permits preset-speed selection from a master switch located on the press—especially suitable for offset presses and large color presses*



*Master switch for mounting on press—for use with G-E remote-operated preset-speed controller shown at left*

## BETTER PRESS WORK

General Electric—working in close co-operation with press manufacturers—carefully matches its electric drives and control to the characteristics of individual presses. As a result, you can be sure of getting the highest possible grade of press performance by using G-E drives and control on your presses.

G-E preset speed controllers provide easy regulation of press speeds for different classes of work. After stops or slowdowns, the press returns to a preset speed. Other features are high starting torque, and slowdown speeds of 25 to 30 per cent.

## GREATER RELIABILITY

G-E motors and control—built to rigid standards of quality—give dependable, continuous service, and help to eliminate the many costly breakdowns that result from the use of obsolete or poorly constructed equipment. G-E press-drive equipment has proved its reliability in thousands of book and job plants.

## ECONOMICAL OPERATION

Correct design and sturdy construction mean that G-E equipment will give you extra-long service at low maintenance. G-E press drives, matched to the individual presses in your plant, utilize efficiently all the power you pay for.

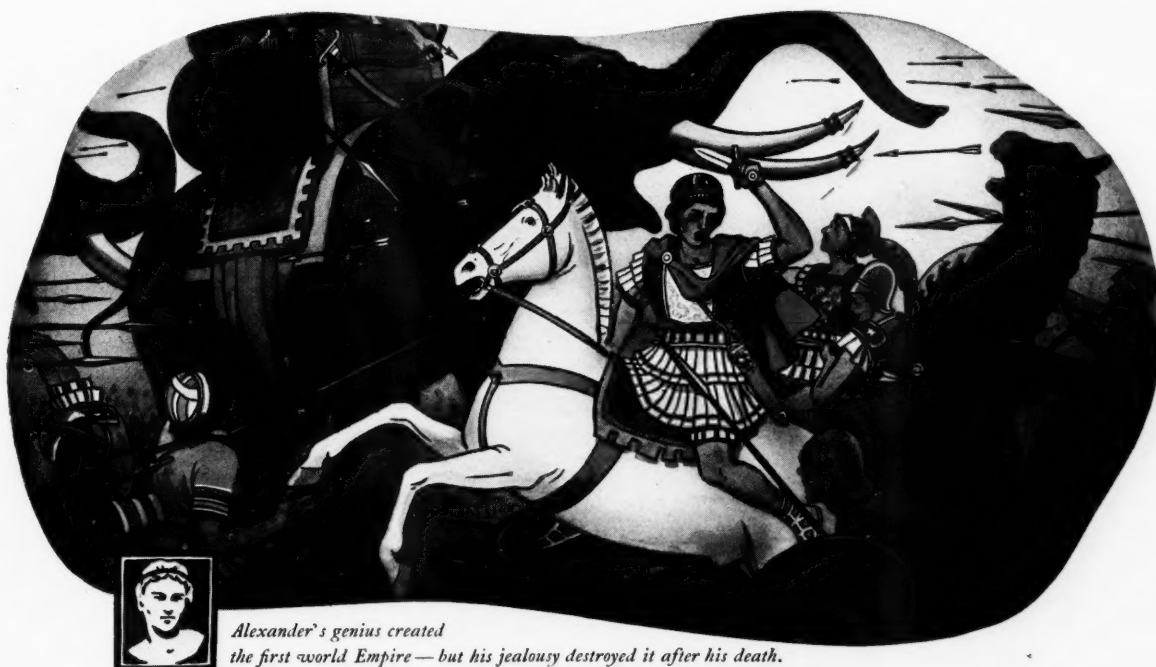
Get these advantages for your plant by making sure that your presses are equipped with G-E drives and control. Investigate, also, General Electric's complete line of auxiliary motors, electric heating devices, wire and cable, and other equipment for the printing plant. General Electric, Schenectady, N. Y.

020-188

# GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 23, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1935, The Inland Printer Company.

# The WORLD'S MAP was re-made by a book that only one man read



*Alexander's genius created  
the first world Empire — but his jealousy destroyed it after his death.*

ALEXANDER THE GREAT was preparing to cross the Ganges. Spies had warned him that a hostile army of 80,000 horse, 200,000 foot, 8,000 armed chariots, and 6,000 fighting elephants was encamped on the other side. But this did not trouble Alexander as much as the news that Aristotle was preparing for publication the treatise on Government which had taught Alexander how to rule as well as conquer.

"You have not done well," Alexander wrote his old tutor, "for what is there now we excel in if the things we have been instructed in are laid open to others." Alexander's jealousy was unwarranted. Because there was no printing, Aristotle died before his project was completed. As a result, when Alexander died, no one had been educated to succeed him . . . the empire he had created disintegrated. And not until the writings of Aristotle were rediscovered and published hundreds of years later did the great political and scientific truths they presented come again to serve man and form the foundation for the renaissance which started our modern era.

Thus from the earliest times it has been evident that until the art of printing developed, man was incapable of consistent progress . . . and that every lasting advance in civilization has been matched by an advance in printing. Today the most recent and revolutionary advance in printing is Kleeffect — the Perfect Printing Paper.

Kleeffect makes possible, at far less cost than formerly, printing of equally high quality on both sides of the sheet. For in Kleeffect two sidedness of surface and color have been banished for all practical purposes.

Kleeffect's color is neutral, glare-eliminating . . . keyed to bring the maximum effectiveness to reproductions of illustrations in one to four colors. Kleeffect's strength is ample for the fastest presses . . . its opacity great enough to prevent show-thru of heavy solids . . . its ink absorption balanced to give thorough coverage at high speeds.

If you are a publisher or an advertiser, you owe it to yourself to see samples of printing on the new and Perfect Printing Paper — Kleeffect. A request to our advertising office in Chicago will bring them to you.

**KIMBERLY-CLARK CORPORATION**

ESTABLISHED 1872

NEENAH, WISCONSIN

CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street

LOS ANGELES, 510 West Sixth Street

*Kleeffect*  
REG. U. S. PAT. OFF.  
**THE PERFECT PRINTING PAPER**  
MANUFACTURED UNDER U. S. PAT. NO. 1,918,992

Please Mention **The Inland Printer** When Writing to Advertisers

# RESOURCE BOND



GILBERT QUALITY

**R**ESOURCE BOND is an excellent 50% clean rag content bond paper, efficiently made according to the highest standards, in a modern mill, by second and third generations of bond paper craftsmen. Well known in the paper trade as an "All-Purpose Bond" because of its moderate price, large number of colors, thicknesses and finishes. Ask your jobber for new sample book.

RESOURCE



GILBERT

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

Other Popular Gilbert Quality Papers: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Radiance Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.





# are you a specialist?

★ Ten chances to one you are! Almost certainly there is some form of printing in which you excel, some quality or class of work in which few can equal you, but on which many buyers seek your advice.

And when problems of law or medicine, mechanics or craftsmanship arise, do you not consult some other Specialist yourself? One hundred to one you do!

We, too are Specialists—and proud of it. The high, unhurried speeds and enduring efficiency of the New Miller Simplex line of presses are directly based on hard, practical knowledge obtained in years of specialization on the solving of the problems of speed.

That specialization began in a period when many ridiculed the mere idea of cylinder presses running at speeds over 2500 per hour. It continues today while hundreds of the New Miller Automatic Cylinders are in smooth, effortless operation at almost twice that speed.

Many of the largest and most prominent plants of this and other countries have found the answer to their pressrooms' needs in Miller Simplex Automatics: the 20x26—4500 per hour, the 27x40—3600 per hour, the 25x38 Two Color—3000 per hour.

If you are interested in greater profits from *your* pressroom, may we invite you to consult us?

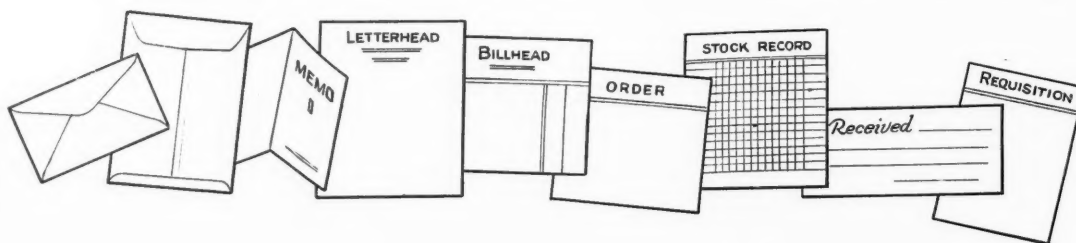
## millers PRINTING MACHINERY CO.

\*\*\* Pittsburgh, Pennsylvania \*\*\*

**Branch Offices:** BOSTON, CHICAGO, NEW YORK, PHILADELPHIA AND SAN FRANCISCO

**Agents:** CALIFORNIA PRINTERS SUPPLY CO., Los Angeles, Calif., LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas, J. H. SCHROETER & BRO., INC., Atlanta, Georgia





## Personal Representatives

EVERY piece of business literature is the personal representative of the firm or corporation whose name appears upon it.

The unmistakable popularity of good bond papers indicates how much this fact is receiving its proper appreciation by a fast-increasing number of the country's leading concerns.

In adopting **Fraser Bond** for their

stationery requirements, many of these concerns have demonstrated that the big gain in impression value and service has added nothing to their printing bills.

### FRASER INDUSTRIES INCORPORATED

New York Office  
424 Madison Ave.  
New York, N. Y.

I will be pleased to receive prepaid your portfolio containing sample sheets of Fraser Bond.

Name .....

Address .....

Chicago Office  
111 W. Washington St.  
Chicago, Ill.

# "THE QUALITY OF OUR WORK HAS CERTAINLY IMPROVED —SINCE WE INSTALLED Dayco Rollers"

● When you use Dayco Rollers you will have no gray or streaky halftones even on long runs, because the velvety, mirror-like surface of the Dayco Roller "takes and gives" the ink uniformly and evenly. This means *better distribution of ink*. Doctoring of inks is reduced to a minimum and fewer rollers are needed.

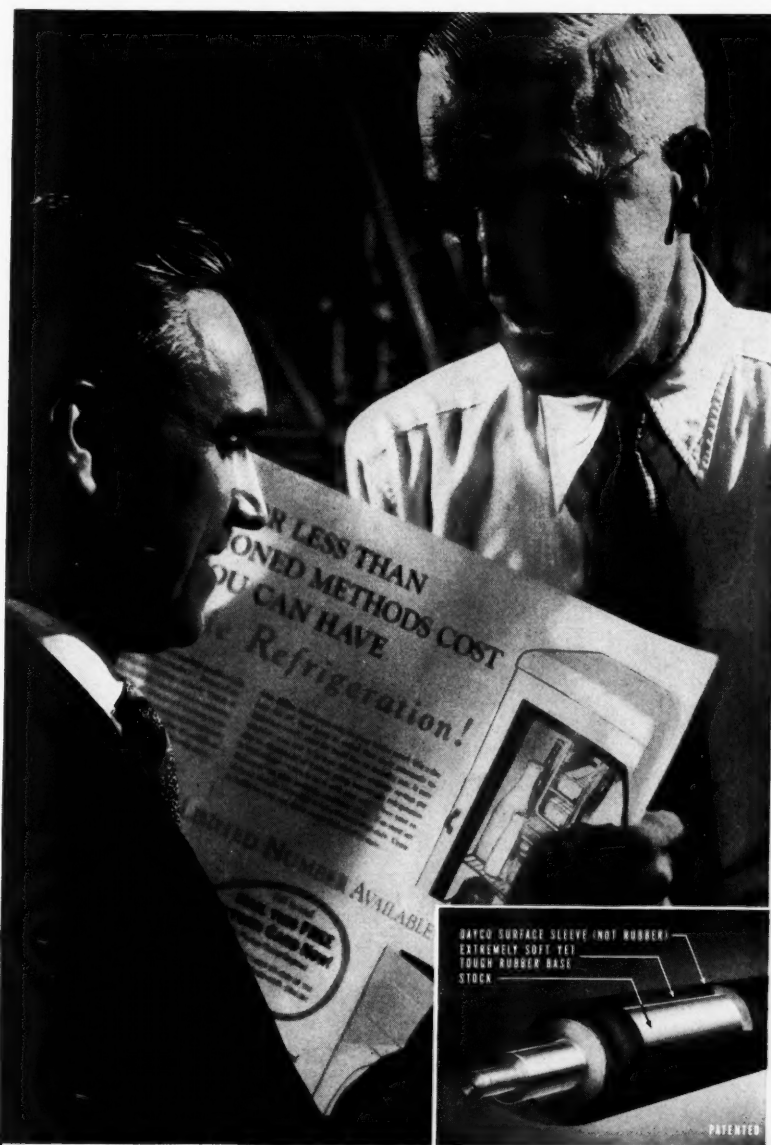
Dayco Rollers are the sensation of the printing industry. They are entirely different from any other rollers. *Daycos are not affected by temperature changes!* Twenty years of painstaking research were required to develop them to their present high state of efficiency. Daycos are used constantly by many of the largest printing establishments, metropolitan newspapers, as well as by the U. S. Government Bureau of Printing and Engraving, at Washington, D. C.

By standardizing on Daycos you can eliminate "roller trouble" once and for all. May we send you, free, our new illustrated catalog, giving a complete description of Dayco Rollers? Write for it. Dayco Division, The Dayton Rubber Manufacturing Co., Dayton, O.

## Facts at a Glance

*Additional reasons why you should use Dayco Rollers include:*

1. No melting down.
2. No high or low spots.
3. Do not crack or chip.
4. Do not swell, sag, or shrink.
5. Accurate circumference.
6. No ink penetration.
7. Increase press production.
8. Right amount of "tack."
9. Fewer spare rollers needed.
10. Less upkeep expense.



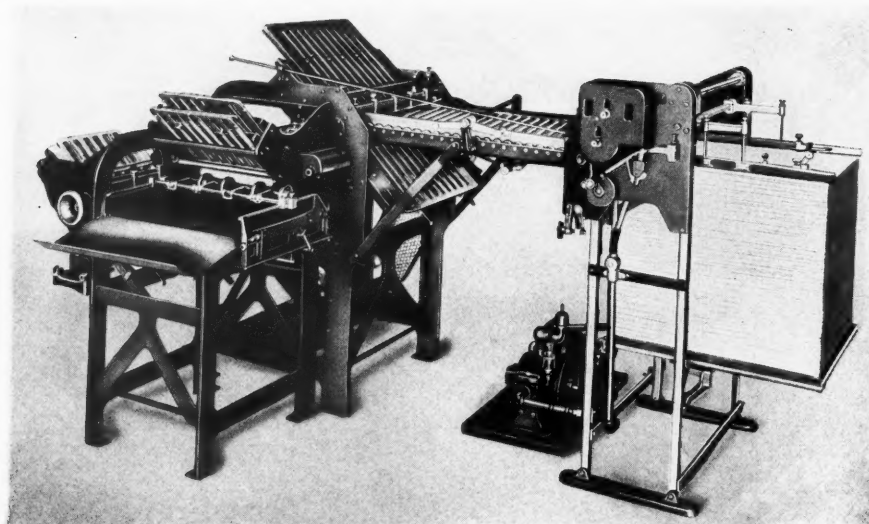
### BRANCHES AND DISTRIBUTORS

The Dayton Rubber Manufacturing Co. • New York—1511 Park Murray Bldg., 11 Park Place • Chicago—Room 644, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Los Angeles—California Printers Supply Co., 411 E. Pico St. • San Francisco—John C. Nicholson, 693 Mission St.

## Dayco Rollers

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLERS  
THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

# A Money-Making, Business-Building Asset

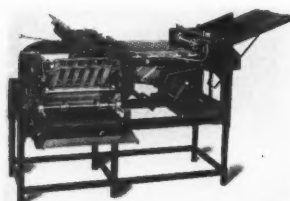


## The Model "DOUBLE-O" CLEVELAND FOLDER

Will open up many opportunities to you for new and profitable business. With its 9 folding plates and 4x6" to 22x28" range of sheet sizes, you can offer your clients and prospects a greater variety of lay-outs for circulars, broadsides and booklets than has ever been possible with any type of folder of similar size.

Its accuracy will give you the best quality of folding. Its high speeds on both parallel and right angle folding assures unusual production and earning power. Often your jobs can be planned to save money and time in presswork, cutting and binding, as well as in the folding operation.

The new features that add to the conveniences and long service of the Model Double-O Cleveland include: Easy to adjust, two speeds in parallel section, adjustable side guide, 1 1/4" minimum size fold, 9 folding plates in the basic machine, light weight cross carriers, all-steel construction, and ball bearings at various points.



Ask about this Model W Cleveland. It folds sheets up to 14x20" and is proving to be a popular folder for small plants, and for small work in large plants. High-speed, accurate, durable.

Its 22x28" maximum sheet size provides that extra inch or two so often needed in folding the work from the various high-speed job cylinder presses that have become so popular.

ASK FOR COMPLETE INFORMATION

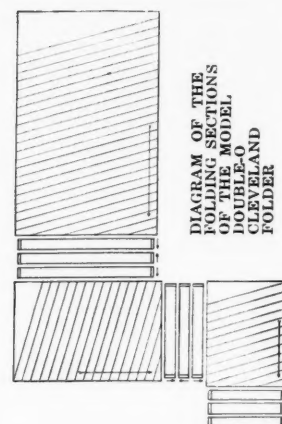
### ***THE CLEVELAND FOLDING MACHINE CO***

DEXTER FOLDER COMPANY-Sole Distributors  
28 West 23rd Street, New York

CHICAGO  
117 West Harrison Street  
ST. LOUIS  
2082 Railway Ex. Bldg.  
BOSTON  
185 Summer Street

ATLANTA  
Dodson Printers Supply Co.  
231 Pryor St., S. W.  
PHILADELPHIA  
5th and Chestnut Streets

CLEVELAND  
1931 E. 61st Street  
SAN FRANCISCO  
LOS ANGELES-SEATTLE  
H. W. Brintnall Co.





# *It's* **HUMAN TO ERR** *without* *AUTO SPACER . . .*

● What a complicated time-taker, bungle-maker the average paper cutting machine of yesterday is. The skillful operator, even, fumes with fractions, glues an eye on the tape, jogs piles, mulls around mentally and then perhaps makes a mistake.

Not so with today's new Seybold Auto Spacer, the first basic development in paper cutters in 40

years. It's faster, surer, steadier. Just set the electrical stops, signalled by a light, on the spacing bar for the first and following cuts.

Pressure on a button transforms the machine from auto spacer to a general purpose machine or reverse.

Write for full facts about this speed and precision developer and net greater profits.

NEW YORK

E. P. Lawson Co., Inc.

CHICAGO

Chas. N. Stevens Co., Inc.

ATLANTA

J. H. Schroeter & Bro., Inc.

SAN FRANCISCO

Harry W. Brintnall Co.

TORONTO

The J. L. Morrison Co.

**SEYBOLD MACHINE COMPANY • Dayton, Ohio**

DIVISION OF HARRIS - SEYBOLD - POTTER COMPANY

# SEYBOLD



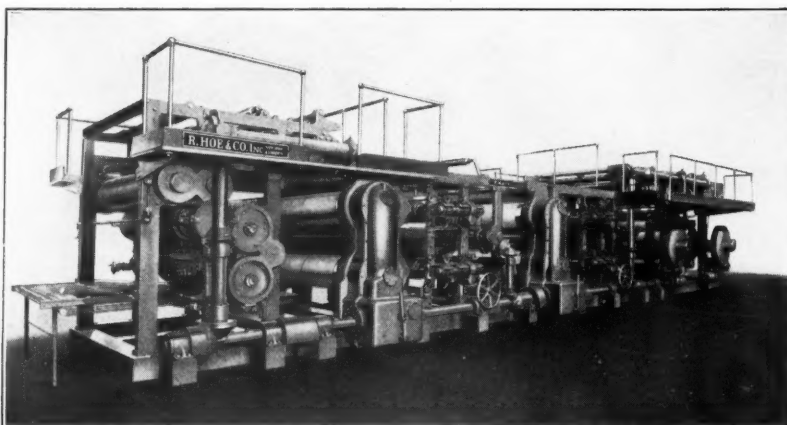
2 of these

## HOE SUPER-PRODUCTION 192-PAGE MAGAZINE PRESSES

*equipped with HOE Full Speed Pastors and HOE Electrically Controlled Automatic Tensions*


HAVE BEEN INSTALLED BY

STREET AND SMITH PUBLICATIONS, INC.



### *These HOE Improvements In Design*

Heavy steel press frames.

Steel plate and impression cylinders mounted in  preloaded large-capacity, self-aligning roller bearings.

Anti-friction bearings throughout.

Hoe Patented Ink Pumps with crank-shaft ink-cylinder vibration.

Oil tight guards with forced lubrication.

Helical gears and spiral bevels of high grade steel and high tensile bronze.

### *Result In HIGHER SPEEDS*

12,000 cylinder revolutions an hour.  
Continuous operation.

72,000 32-page magazine signatures an hour from each press.

### *GREATER EFFICIENCY*

Reduced waste.

Reduced ink consumption.

Higher net production.

*Another outstanding example of the pre-eminence of Hoe engineering and manufacturing skill.*

R. HOE

BOSTON

SAN FRANCISCO

• General Offices •

138th St. and East River

• New York City •

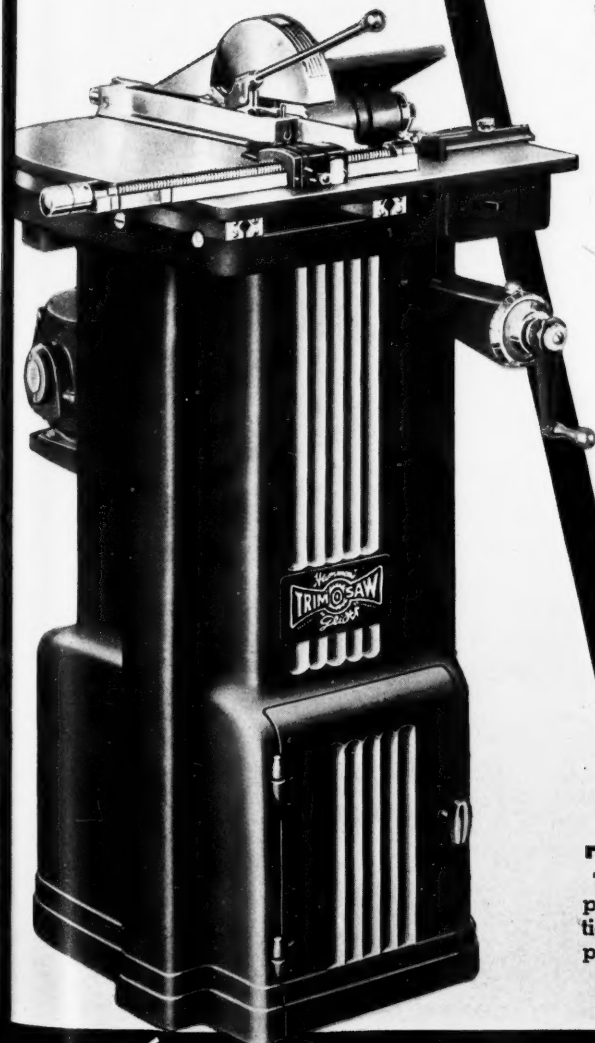
& Co., Inc.

CHICAGO



# an open letter to hammond salesmen

Announcing  
the New  
"Glider"



W. Hammond  
PRESIDENT



Hammond Machinery Builders  
Printer's Precision Machinery  
KALAMAZOO, MICHIGAN

SINCE 1881

September 1, 1935

TO HAMMOND SALESMEN:

It becomes us to be humble.

I am making this suggestion because I realize how hard it will be for you to avoid superlatives when presenting this altogether NEW Hammond "Glider" TrimO saw to your printer and publisher friends.

Briefly, we can and should be humble because this machine is so outstandingly good that IT SPEAKS FOR ITSELF.

The New "Glider" is NEW in every sense of the word! Not a part has been retained from previous TrimO saw models. Yet, though new, all elements are also old because, while newly engineered, they are based on sound mechanical principles, proved best in high-grade machine tools and other precision machinery.

Here are some facts you should know:

We have drawn on our fifty-five years of specialized sawing machinery experience.

Advantage has been taken of every sound suggestion more than 3,000 TrimO saw Users have made since 1921.

Our Engineers have had carte blanche - to place no limits on cost, but rather, to seek and adopt the very best in modern materials and modern designs.

The "Glider" TrimO saw's most important elements have been under test, some of them for two years.

The many practical men who have seen the New "Glider" tell us it definitely obsolesces every other saw-trimmer.

In anticipation of a very heavy demand, we have made considerable investments in new machine tools and other precision equipment. Please obtain all the time you can for shipments. As with previous TrimO saw models, the New "Glider" will carry our five-year guarantee.

Sincerely,

W. Hammond  
President

**T**HE New "Glider" TrimO saw is now in production, with shipments going forward as rapidly as our increased manufacturing facilities permit. Illustrated descriptive literature, price quotations and full particulars regarding trade-in allowances and liberal deferred payment plan, mailed promptly on request. Drop us a line today - no obligation.

Hammond Machinery Builders  
Kalamazoo, Michigan, U. S. A. INC.

# Another Challenge!



Patent Nos. 1,836,104  
1,895,440  
1,923,293



## DIAMOND POWER PAPER CUTTER *In a New* **36** INCH SIZE



### Regular Equipment

One Knife  
4 Cutting Sticks  
1 Challenge Steel  
Knife Guard  
False Clamp Plate  
Duplex Measuring  
Tape

● This new Challenge answers the call for a power paper cutter accomodating larger sheets—handling a larger volume of work. It cuts a  $3\frac{3}{4}$  inch pile of 36 inch paper without strain and with perfect accuracy. The 36 inch Diamond Power Paper Cutter furnishes an important addition to the Diamond line. With the  $30\frac{1}{2}$  inch and  $34\frac{1}{2}$  inch cutters, a size is now provided for every ordinary requirement. Now is the time to fight for business with new weapons and improved methods. Replace obsolete units with modern cost-saving machinery and watch your volume grow and profits climb. Diamond Power Paper Cutters meet today's demand. They're built with every known device to reduce costs, speed up work and insure safety to stock and operator. Drive mechanism gives power economy—back gage is chain driven—clamp wheel operates easily and quickly—removable false plate clamp protects stock. A positively safety starting lever—knife cannot repeat stroke. Write for full information—compare the wealth of features offered by Diamond Cutters.

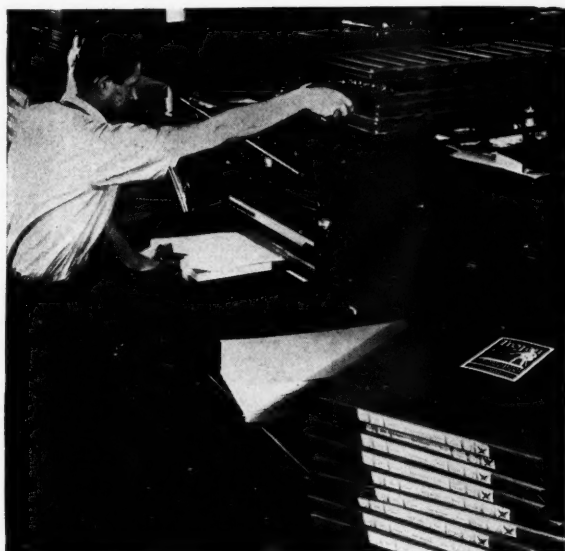
## The CHALLENGE MACHINERY CO.

17-19 E. Austin Ave.  
CHICAGO

GRAND HAVEN, MICHIGAN

200 Hudson Street  
NEW YORK

S-105



## "IT'S PROCESSED" TO LIE FLAT!



Idle claims do not make a gummed paper lie flat. It requires scientific methods of manufacture brought about by continuous laboratory research.

Trojan Gummed Paper is processed to lie perfectly flat. Through this processing the uniform quality for which Trojan Gummed Paper is recognized is constantly maintained. Special machinery, devised by the makers of Trojan Gummed Paper, is responsible for this.

So, no matter whether it is automatically fed into the press—whether the press is hand fed — wracked between runs — or handled several times on the cutter — you can depend upon Trojan Gummed Paper to remain perfectly flat.

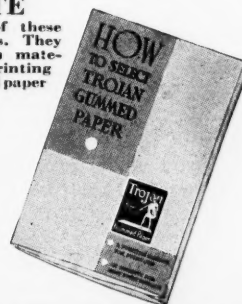
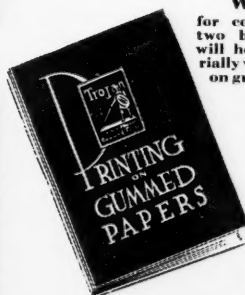
### THE GUMMED PRODUCTS COMPANY

Troy, Ohio



### WRITE

for copies of these two booklets. They will help you materially when printing on gummed paper



## Trojan Gummed Paper

Sales Branches:

Chicago, Cincinnati, Cleveland, Los Angeles, New York, St. Louis  
The Gummed Products Company, Troy, Ohio.

Send me a copy of ☐ "Printing on Gummed Papers" ☐ "How to Select Trojan Gummed Paper." Also the name of your nearest distributor.

Name.....Pos.....

Firm.....

Address.....

City.....State.....

(Please attach to your business stationery) IP-9- 5

Please Mention The Inland Printer When Writing to Advertisers

# PRINTING M

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# NEEDS A MOP

One of the greatest mistakes made in advertising today is thinking that the American public is not up on the fine points of printing. This has resulted in many buyers of printing using inferior substitutes for letterpress. They figure that the public at large cares little or nothing about "*craftsmanship*" as it applies to printing, but strangely enough they expect the public to respond to whatever of that there may be in their own product. The point is that the very essence of good craftsmanship in printing is *cleanliness*—and if there is one thing the American public appreciates, it is that scrubbed-to-a-high-light look, whether it be present in printing or in an automobile mechanic in a white coat. Type—cleanly silhouetted—is easy to read. Half-tones—deeply etched and faithfully electrotyped—make a clean impression even on newsprint. Brilliant blacks finely balanced with clean white space make for immaculateness which nothing but the time-honored process of direct printing can produce. Turn over the pages of the most pretentious periodical published today, which sells for a dollar a copy, and notice that only those parts of it that are printed letterpress have that sparkling cleanliness which belongs exclusively to letterpress printing. Finally, the choice between letterpress and cheap substitutes becomes the test of an advertiser's sincerity. If he uses the latter, thinking to put the difference in cost into his own pocket, he is insincere. But if he uses the former, and addresses the American public with truly honest regard for its inherent love of *cleanliness*, he is entitled to profound respect.



INTERNATIONAL ASSOCIATION OF ELECTROTYPERS





Photo, Dallin Aerial Surveys, Philadelphia

## BUCKEYE IN PHILADELPHIA

Philadelphia is one of America's greatest manufacturing centers as well as the shrine of American independence.

In this vast and sophisticated market Buckeye Cover has long been the favorite of the printing and advertising industries.

On and on, in good times and bad, the use of Buckeye Cover in this far flung center of trade and culture continues unabated.

In its loyalty to Buckeye Cover Philadelphia is typical of most urban communities.



THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*

Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text  
Beckett Plater Finish Offset, Beckett Custom Book



## The Unseen Value in ADIRONDACK BOND...

HANGING HIGH on a tree branch, defying wind and storm to dislodge it, the oriole's nest is one of Nature's best demonstrations of the principle of "interlocking fibres."

The basic idea of interlocking fibres is scientifically applied, by modern methods, in the making of a NEW ADIRONDACK BOND. Starting with choice, selected raw material, every step in its manufacture is carefully supervised and checked by technical experts, to give you one of the finest, all-sulphite water-marked bond papers, at any price. You get not only *surface beauty* but *built-in quality*.

It is an ideal paper for letterheads, statements, general office business forms and colorful direct mail literature. Available in twelve attractive colors and a new sparkling white with envelopes to match. For greater value at no increase in cost, *specify* the NEW, *surface-sized* ADIRONDACK BOND. Write for test sheets and descriptive literature.

## INTERLOCKING FIBRES



Please Address All Requests to Sales Department C

INTERNATIONAL PAPER COMPANY

220 EAST 42nd STREET, NEW YORK, N. Y.

BRANCH SALES OFFICES: Atlanta • Boston • Chicago • Cleveland • Philadelphia • Pittsburgh

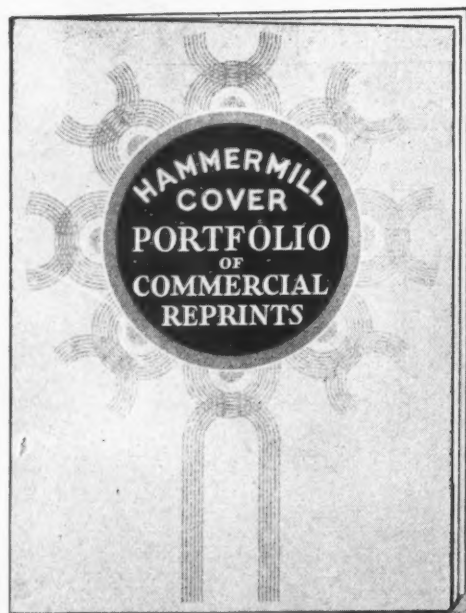
**ADIRONDACK BOND**  
*An INTERNATIONAL Value*

Please Mention The Inland Printer When Writing to Advertisers

17

# A New Hammermill Portfolio

## made by Printers for Printers



"This must be a portfolio of direct usefulness to printers"—with this as the guiding thought the new Hammermill Cover Portfolio of Commercial Reprints was produced by printers for printers.

Each specimen in it is a reprint of a design originally printed on Hammermill Cover. Every one was produced by a different shop—the shop which printed the original job . . . so these specimens demonstrate the excellent printing, embossing and folding qualities of Hammermill Cover under a wide variety of shop conditions.

You can show this portfolio to your prospects with the knowledge that the specimens represent salable and producible designs. They are real—not imaginary, and they are commercially feasible. Be the first to show the samples to your customers. Mail the coupon today for your copy of this newest Hammermill portfolio.

### HAMMERMILL PAPER COMPANY ERIE, PENNA.

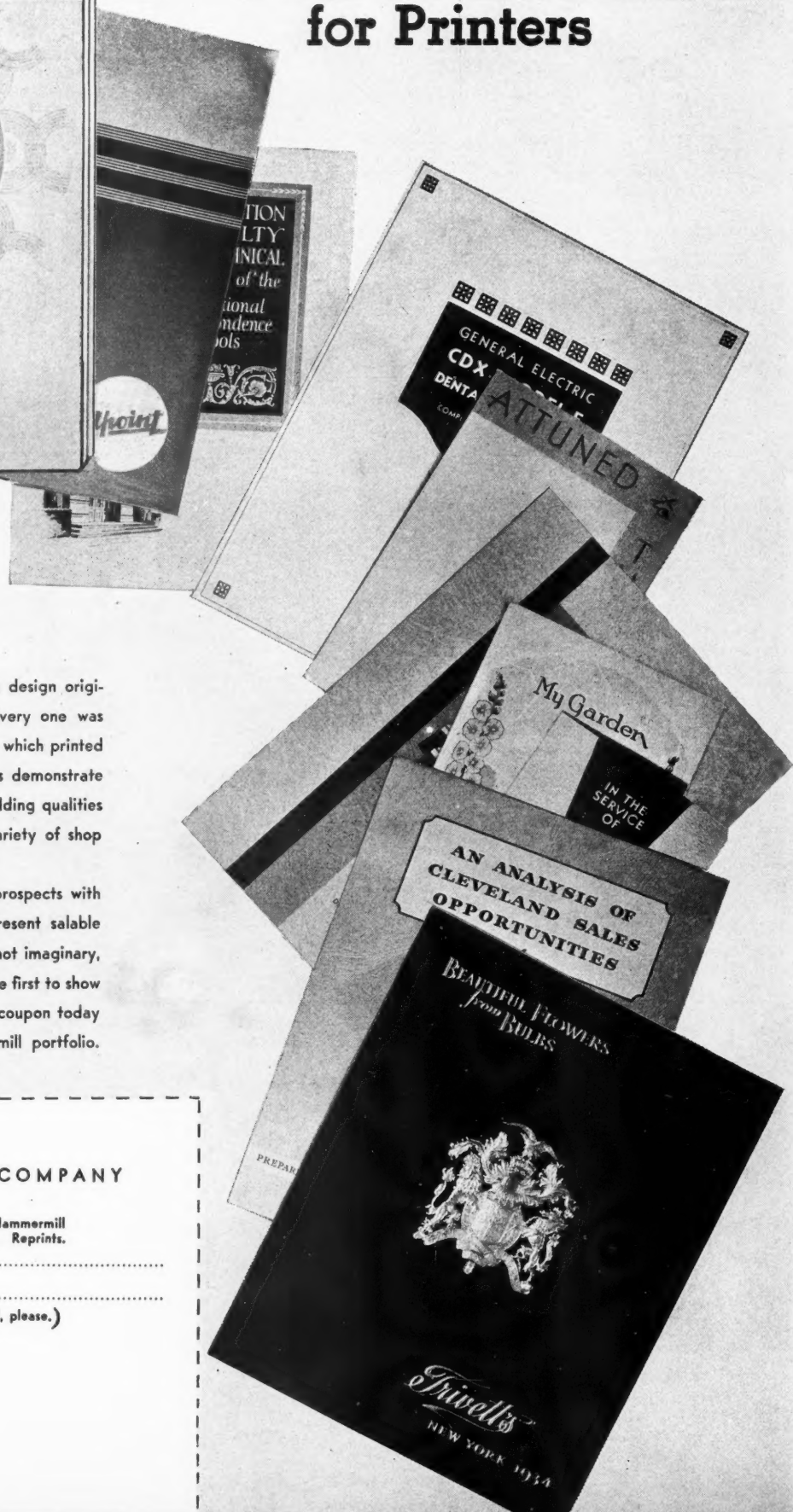
Please send me copy of the New Hammermill  
Cover Portfolio of Commercial Reprints.

NAME .....

POSITION .....

(Attach to your business letterhead, please.)

S.I.P.



# MONOTYPE MACHINE COMPOSITION FACES

. . . . When the final cost of typesetting has been totaled it will be found that Monotype typesetting costs less . . . and is worth more . . .

## GARAMONT

No. 248EFG

(6, 8, 9, 10, 11, 12, 14 and 18 Point)

GARAMONT WAS DRAWN BY F. W. GOUDY FOR THE MONOTYPE IN 1923. IT IS based upon a type cut sometime between the years 1530 and 1540 by Claude Garamont, foremost type designer and letter cutter of his time. Mr. Goudy interpreted all of the characteristics of the original design and into it skillfully blended his own unmistakable touch. Of easy legibility, this classic type is primarily a book letter, although also used liberally in certain classes of advertising and commercial printing. Roman, SMALL CAPS and *Italics* are combined for Monotype Machine Typesetting up to and including 12 point. Roman and *Italics* are available in 14 and 18 point sizes.

## MODERN

No. 8ABC

(4, 4½, 5, 6, 7, 8, 9, 10, 11, 12, 14 and 18 Point)

TYPES WE CALL "MODERN" ARE THE RESULT OF AN EFFORT MADE NEAR the close of the Eighteenth Century to bring the old style Roman letters, the only variety then in use, into harmony with the tastes of the time. They are principally distinguished by a decided contrast between the light and heavy lines, the down strokes being heavier and the cross strokes reduced. Modern types have a sparkle which distinguishes them from the smooth, uniform appearance of old style types. The roman, SMALL CAPS and *Italics* are combined for Monotype Machine Typesetting from 4 to 12 point. Roman and *Italics* are available in 14 and 18 point sizes.

## BASKERVILLE

No. 353EFG

(8, 9, 10, 11, 12, 14 and 18 Point)

THIS IS A REPRODUCTION OF A TYPE CUT BY JOHN BASKERVILLE, AND first used by him in his quarto "Milton," published in 1758. It is open and clear, with delicate hairlines and serifs; is precise and rounded, but lacks the freedom of the Caslon letter, upon which it was probably based. Being of good legibility and lacking objectionable mannerisms, Baskerville has attained great popularity, and is extensively used for text composition. It appears to very good advantage on smooth paper stock. Roman, SMALL CAPS and *Italics* are combined for Monotype Machine Typesetting in sizes up to and including 12 point. Roman and *Italics* are made in 14 and 18 point sizes.

## CENTURY SCHOOLBOOK, 420ABC

(6, 8, 9, 10, 11, 12, 14, 16 and 18 Point)

THIS SERVICEABLE AND MUCH USED MEMBER OF CENTURY FAMILY was designed especially for use in the printing of books used by pupils in the primary grades. The height and weight of the letters, length of the ascenders and the descenders, and the amount of white space on the inside and outside of each character, were all carefully considered when the design was originally made. Roman, SMALL CAPS and *Italics* are available and combined for Monotype Machine Typesetting in sizes up to and including 12 point. Roman and *Italics* only are available in 14, 16 and 18 point; the small caps are not made in these sizes.

Specimen Pages  
Sent on Request

## Lanston Monotype Machine Co.

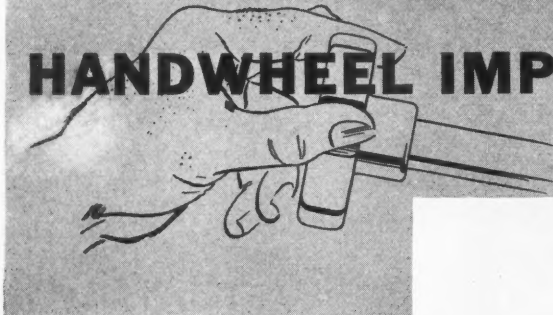
24th at Locust St.  
Philadelphia, Pa.

[Display set in the Monotype Bodoni Family]

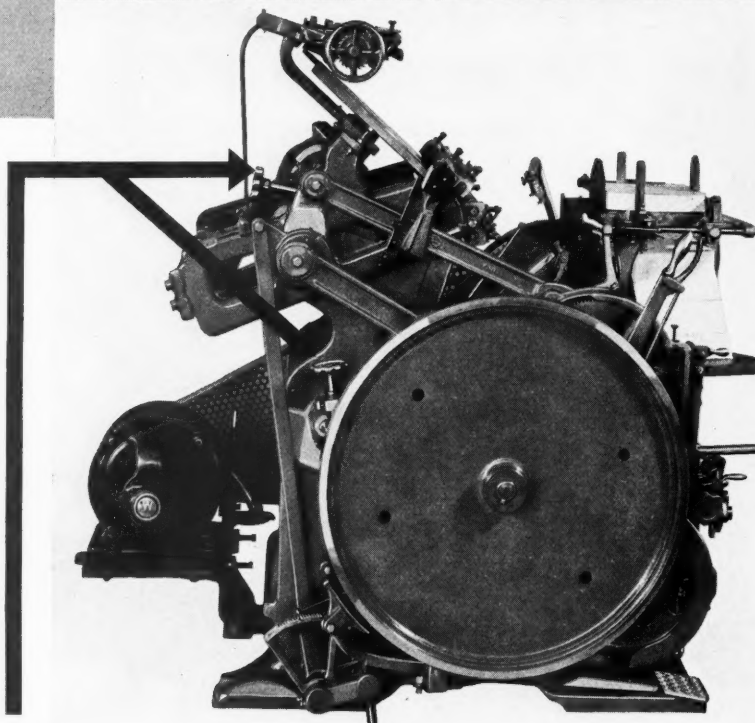
Please Mention The Inland Printer When Writing to Advertisers



## HANDWHEEL IMPRESSION CONTROL



- Cuts makeready time at least one-third on the average job.
- Impression instantly adjusted to exact requirements of each individual form.
- Impression adjustments made either while press is running or standing still.
- Saves frequent packing changes when going from light to heavy forms or vice versa.
- Enables you to print any kind of form with hard packing when desired.
- Eliminates slurs that come from "mushy" packing or inaccurate impression adjustments.
- The only convenient method by which you can maintain perfectly even and rigid impression over entire form area with form and platen always in exact alignment.



## THE CRAFTSMAN PRESS WITH C & P RICE AUTOMATIC FEEDER

10 x 15 and 12 x 18

Handwheel Impression Control, as built into this Craftsman automatic printing unit, is a patented and exclusive feature. It is only one of many modern cost-saving, profit-earning developments that explain why Chandler & Price Craftsman Presses are rapidly becoming standard equipment in hundreds of foremost printing plants where pressroom profits and production costs are the determining factors in equipment purchases. • Examine the Craftsman Press with C & P Rice Automatic Feeder on display at the nearest C & P dealer or C & P branch. Go over it carefully. See for yourself the many possibilities for *extra* profits this modern equipment will provide in your own plant. Or write us for complete description and specifications.



THE CHANDLER & PRICE COMPANY • CLEVELAND • OHIO

*Printing Presses and Paper Cutters*

Branch Offices and Display Rooms:


NEW YORK: Grand Central Palace, 480 Lexington Avenue • CHICAGO: Transportation Building, 608 South Dearborn Street





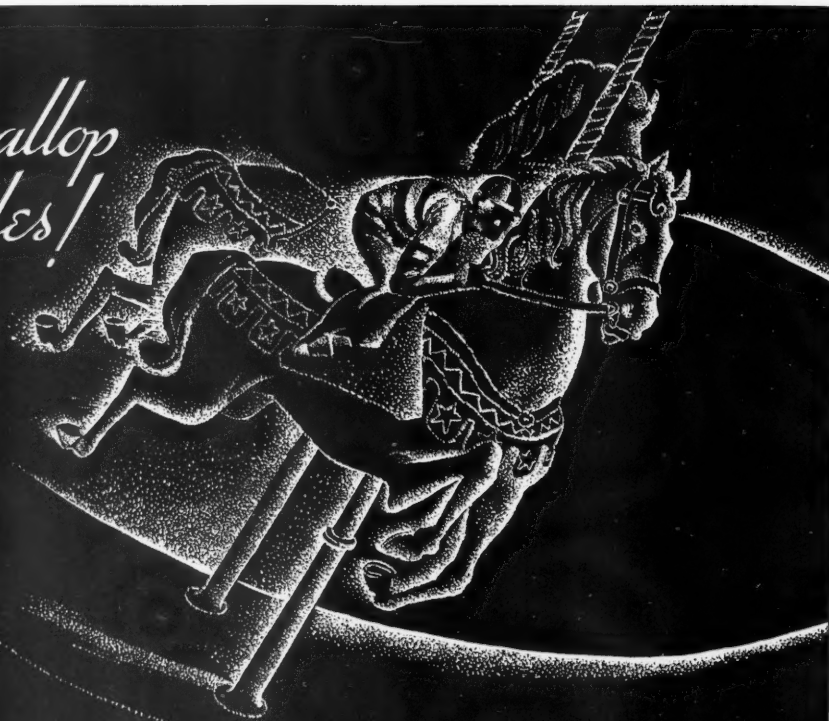
## WITH MODERN PAPER REQUIREMENTS

To the printer or lithographer there is only one kind of "sweet music." It is the symphonic arrangement of humming presses clicking off impressions in a constant stream. The "Maxwell Twins" have never failed to win tremendous ovations for their splendid performance on the press. Though they function differently—Maxwell Bond taking care of "inside" business while Maxwell Offset, dressed in gay colors, calls on the trade—together they work in perfect harmony in keeping waste and non-productive time to a minimum. Put them both to work for you. Write for a portfolio of Maxwell Bond or Maxwell Offset containing printed and lithographed specimens. The Maxwell Paper Company, Franklin, Warren County, Ohio.

*Maxwell Bond*   
 Watermarked  
 ★ *Maxwell Offset*  
 Tub sized  
 "MAXWELL IS MADE WELL"

Please Mention The Inland Printer When Writing to Advertisers

*Don't gallop  
in Circles!*



**. . . HEAD STRAIGHT WITH SUPERIOR!**

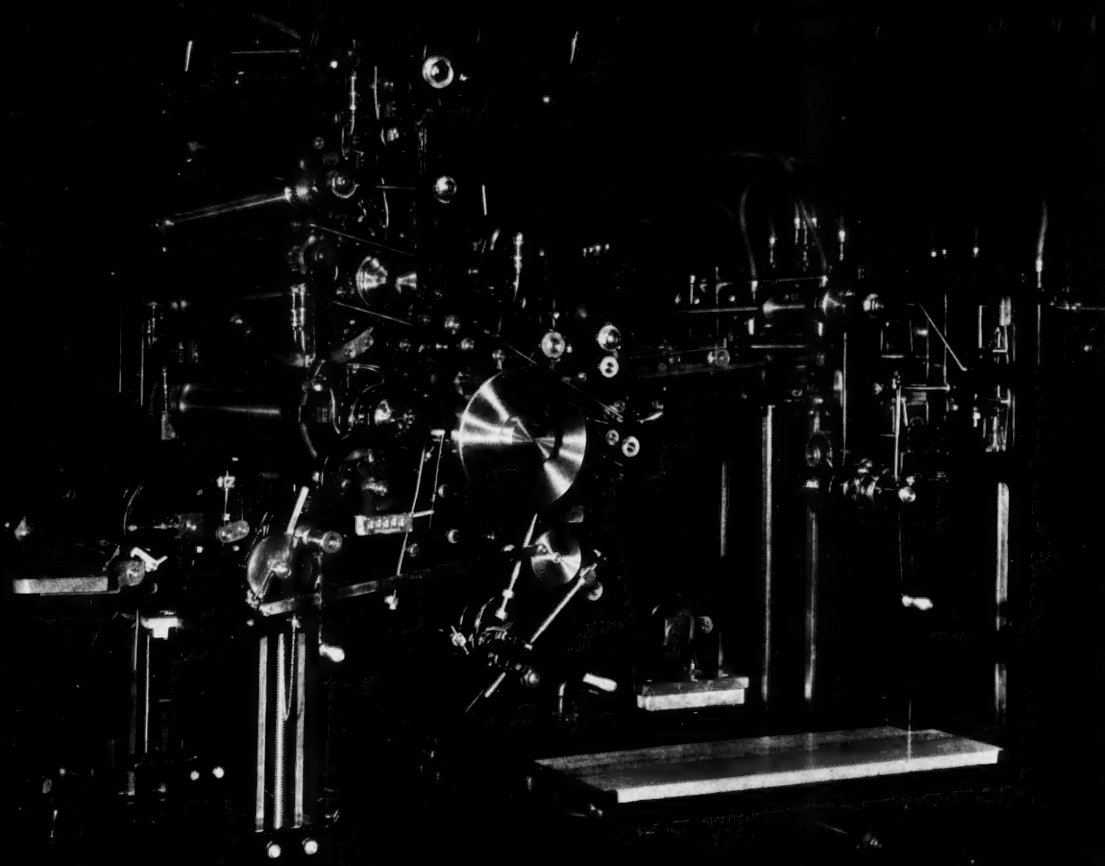
Many an advertiser finds himself on an endless merry-go-round when he tries to assemble all the component parts of his advertisement at one time in one place—the photographer has one thing, the engraver another, and the typographer something else! But all such confusion and worry and loss of time can be avoided by letting one organization fill all of your advertising needs—let Superior do it all!

This institution is equipped—in men, facilities, and experience—to handle any job from beginning to end, from roughest layout to finished ad, and do it quickly, expertly, and

economically. Until you've tried Superior's complete service, you don't know how easy the preparation of an ad can be. Superior's Service is not only complete in scope, it's complete in every slight detail of each process. Our work—whether we do the whole job or any part of it—is quality work. Only our prices are ordinary!

If you are located outside Chicago, Superior's unified-action service will be an even greater convenience to you. Our special mail department maintains the same high standard of service we give to local clients. Try Superior—for superior results.

**Superior**  
ENGRAVING COMPANY  
215 W. SUPERIOR ST., CHICAGO, ILL.



# > HARRIS

▲ ● The EL 22 x 34 Offset Press is a Harris answer to the problem of press room modernization. Designed and built to give maximum production on quality black and white and process color work. An especially valuable production unit for both long and short runs of highest quality. High speed, accessibility and versatility make this press a necessary production unit in a balanced shop. Harris feed rolls or three point register optional. Includes all Harris features for press room profit.

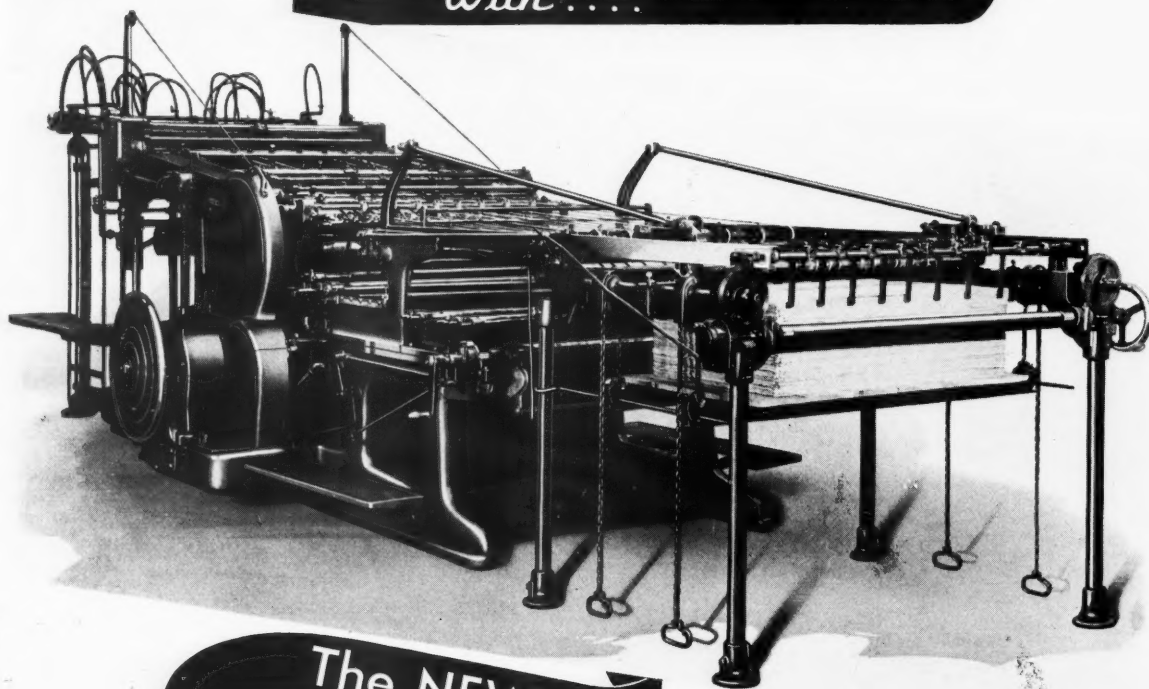
▲ **HARRIS • SEYBOLD • POTTER**

GENERAL OFFICES: 4510 EAST 71st STREET, CLEVELAND, OHIO

Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 South Dearborn Street • Dayton, 813 Washington Street • Factories: Cleveland • Dayton

**STEP AHEAD TO BIGGER PROFITS**

*With . . .*



**The NEW**

## **MIEHLE AUTOMATIC UNIT**

NO.  
**46**

ONE COLOR: Maximum speeds up to 2800 Per Hour; Sheet Size - 32 x 45½ inches  
Also built in TWO COLOR—same size.

NO.  
**41**

ONE COLOR: Maximum speeds up to 3000 Per Hour; Sheet Size - 28 x 40½ inches

**The Miehle**

POWERED BY  
**KIMBLE**  
Electric Motors

● Slow, time-killing machinery has no place in today's business set-up. And the printer who hopes to keep pace must recognize this fact immediately! Replacing obsolete equipment with the new Miehle Automatic Unit will put you in position to make a stronger, more effective bid for business. It will give you every advantage of fast, economical, prestige-building production. You will be able to meet the demand for quick service, fine printing, and low costs—placing you in a favorable competitive position.

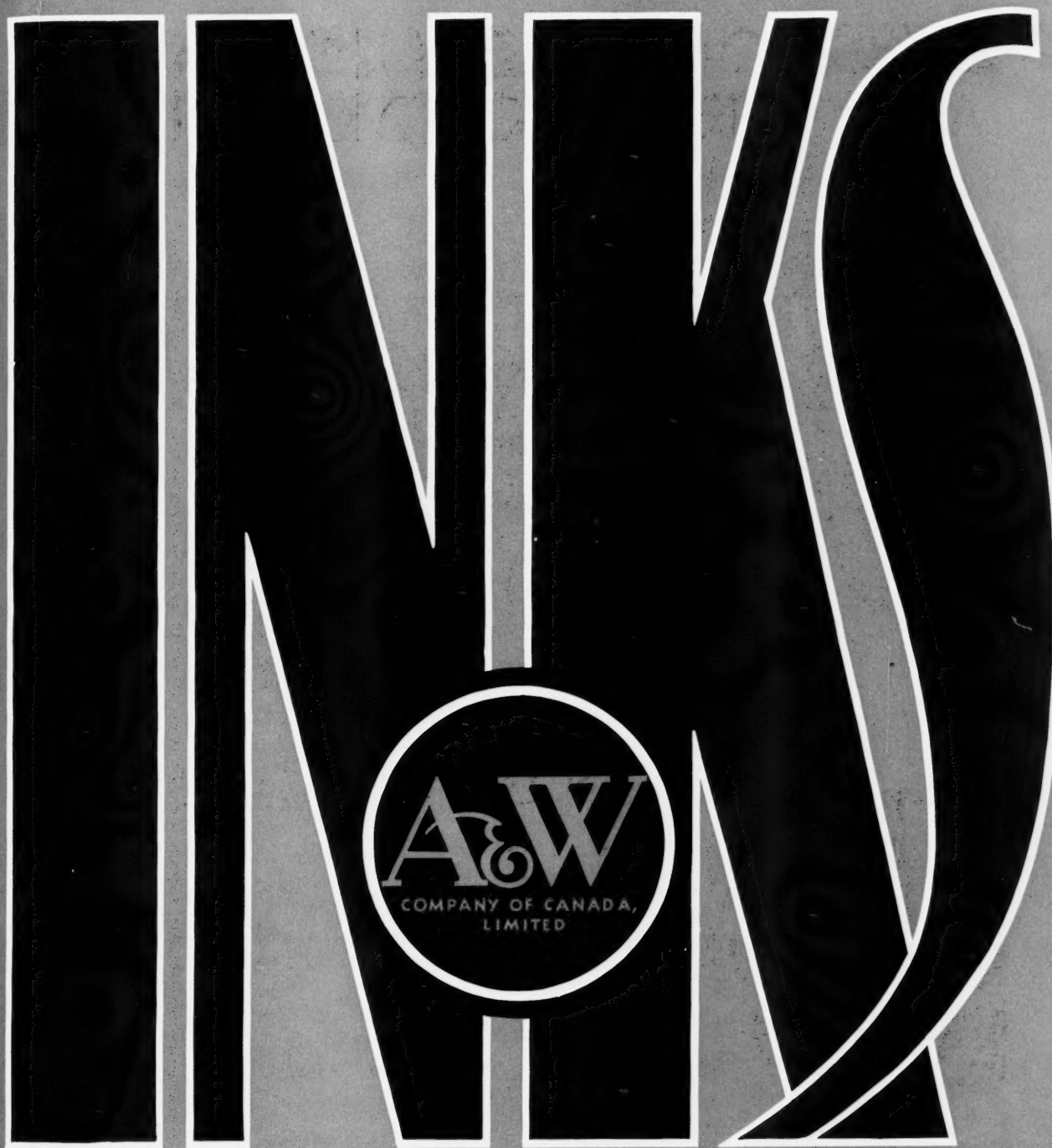
Greater per hour production with the Miehle Automatic Unit results in savings that can pay the purchase price of this modern press in a few years. It's an investment that gives you immediate returns and keeps on piling up dividends year after year. . . . Investigate. Write for complete details and specifications today!

**MIEHLE PRINTING PRESS & MFG. CO.**

FOURTEENTH AND SO. DAMEN AVE., CHICAGO

Sales Offices in Principal Cities





A & W Inks are good inks. They set a high standard for quick-setting and clean working qualities. The A & W policy is to give the printer a first grade product, render an intelligent service with fair and square dealing.

**A. C. RANSOM CORPORATION**

**NEW YORK CITY, N.Y.**

**BATTLE CREEK, MICH.**

**A. C. RANSOM PHILIPPINE CORPORATION, Manila, P.I.**

# A. C. RANSOM CORPORATION

New York City, N.Y.

Battle Creek, Mich.

A. C. RANSOM PHILIPPINE CORPORATION

MANILA, P.I.

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*Sales Offices:*

---

R. V. CARL  
2236 Lincoln Ave.  
Lakewood, Ohio  
(Cleveland)

R. C. FRASCHE  
215 North Seventeenth St.  
Birmingham, Ala.

A. B. GROSSENBACHER  
COMPANY  
305 S. W. Fifth Ave.  
Portland, Oregon



*Sole Licensees for Printing Inks Manufactured by*

## THE AULT & WIBORG COMPANY

OF CANADA, LIMITED

*Head Office and Factory*

82-90 PETER STREET

TORONTO, ONT.

Cor. Vallee and Benoit Sts.  
MONTREAL, QUE.

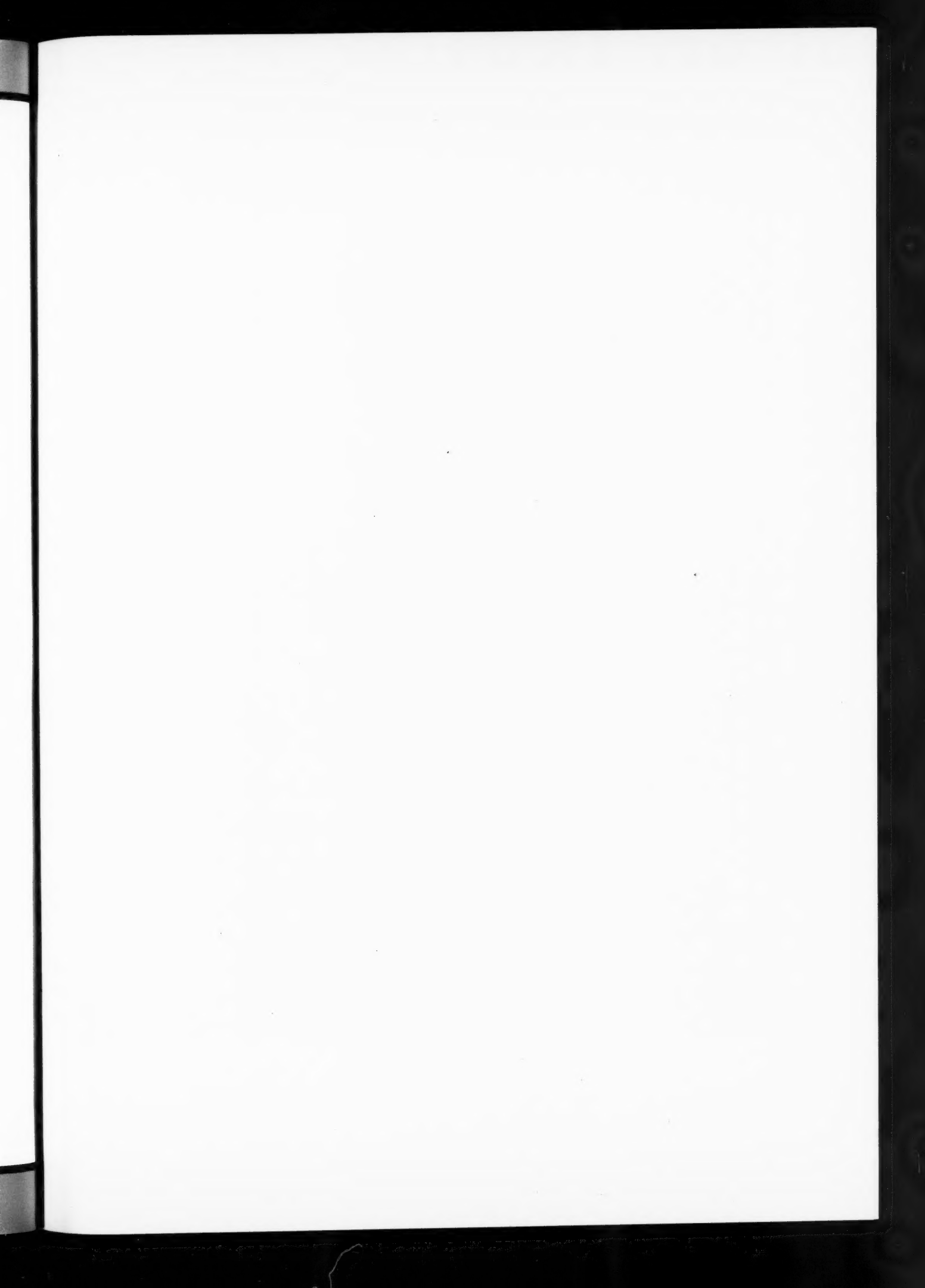
Cor. Jackson Ave. and Prior St.  
VANCOUVER, B.C.

179 Bannatyne Ave. E.  
WINNIPEG, MAN.

*The front page of this insert is printed with the following inks:*

PERMANENT ORANGE 18858

PERMANENT GREEN LAKE 25260





The tracery of lines of construction and of pendant lights and close gradations of color distinguish this halftone illustration of the Duke University Chapel, Durham, N. C. It is also an attainment in fine presswork by the Seeman Printery Incorporated, Durham, N. C.



September, 1935

## How to Put Each Salesman in Business for Himself

By EDWARD T. MILLER

» » » NOT SO MANY YEARS AGO a large and successful printing concern in one of the Great Lakes cities awakened to the fact that most of its local competitors had formerly been employed as its salesmen. In the usual course, one or two of them had become dissatisfied, left, and started in business for themselves. Continuing to call on "their" customers, they had succeeded in taking many with them.

Similar instances may be found in every town in America. There is little wonder, then, that proprietors should ask, "If our salesmen are so anxious to be in business for themselves, why not take them into business with us and thus stop this training of men to become our competitors?" To arrive at an answer, many plans and experiments have been tried to determine how salesmen may be properly compensated for their work so that they will virtually be in business for themselves and content to remain, so to speak, under the parental roof.

It is not a new problem. Back in 1927-8-9, when the printing industry was soaring to its greatest heights of all time, the question was as acute as it is now when we are climbing back out of the depths.

"Give salesmen a share in the results of their efforts, just as if their efforts were being made in their own plants," declares an "old time" printing proprietor experienced in all phases of the business.

"If I were a salesman," he continued, "I should want at all times to feel that to whatever extent I exerted myself, I would be paid for the business I brought to my boss just as if it were my own concern."

Interviews with a score or more of successful proprietors and sales managers confirm the judgment of this "old timer." His opinions are reflected elsewhere. More and more, management is encouraging the element of profit in all sales, and evinces a willingness to share such profit with the salesmen who produce it for their employers.

To obtain a better understanding of what the proprietor can do and what the salesman should expect, it becomes necessary to turn back to the experiences of the industry during the past eight years. Table I, shown on the following page, sets forth the ratios of salesmen's salaries and sales commissions for the years 1926 to 1933, both inclusive. Here the usual classifications of business according to volume will enable the printer to compare his own experiences with those of his own particular group in the industry. The trend of sales salaries and commissions in each class has been *upward* during these eight years. The composite ratios show an increase of 41 per cent. In some classes the ratios have increased over 100 per cent. Of course this does not mean that salesmen have been paid higher salaries and commissions these later years, but what they have been paid sustains a much higher ratio to the sales volume. Two things, mainly, would bring this about: inability of salesmen, in spite of their usual sales efforts, to increase this volume; and the generally lower prices received for the product.

The fact remains that during the past two or three years, the industry has been paying from 1½ per cent to 7.18 per cent of total sales in the form of salaries and commissions to salesmen, the composite ratio being around 5½ per cent. Assuming that "house orders" will run from 75 per cent in the very small plants to 25 per cent in the large ones, on which no commissions or salaries are paid to salesmen, it is probable that the usual compensation paid in the form of salaries or commissions has been around 8 per cent or 10 per cent on total sales. Investigation revealed rates as low as 5 per cent on some work and as



This comparison of salesmen's compensation plans shows how a basic salary may be augmented by a commission for increased volume and a bonus for bringing in profitable business



high as 20 per cent in certain instances. These experiences of the industry are helpful in the formulation of any plan for salesman participation. A number of plans are now being worked successfully. Taken compositely, they indicate more or less general agreement on the following:

There must be—

1. A basic subsistence payment (salary or drawing account).
2. Incentives to increase volume of sales.
3. Incentives to insure a profit on sales.

We are confronted with many practices, widely differing as to detail but generally agreeing in principle.

It is essential that the basic salary meet the subsistence requirements of the salesman and his dependents; not his wants, but his needs. There should be no question

Year	Plants	Class A Sales less than \$15,000	Class B Sales \$15,000 to \$35,000	Class C Sales \$35,000 to \$75,000	Class D Sales \$75,000 to \$150,000	Class E Sales \$150,000 to \$300,000	Class F Sales \$300,000 to \$500,000	Class G Sales \$500,000 to \$750,000	Class H Sales \$750,000 and over	Com- posite
1926*	...	....	1.00	3.87	3.83	5.17	....	....	....	4.30
1927*	84	....	1.26	3.49	2.71	5.19	6.87	5.39	2.31	4.09
1928*	96	6.50	4.23	3.26	3.05	6.29	6.34	4.95	3.42	4.36
1929*	125	2.03	2.87	4.32	2.83	5.76	4.49	5.76	3.96	4.37
1930*	98	....	1.73	3.29	5.53	6.08	5.87	3.60	3.18	4.04
1931**	50	....	1.56	2.83	3.18	5.18	4.73	4.93	2.09	3.45
1932***	385	2.93	4.89	5.63	6.22	7.74	5.89	4.73	3.87	5.72
1933***	381	2.11	4.45	5.92	7.18	6.03	5.28	6.87	4.12	5.63

\*Plants having 8% or more net profit on sales.  
\*\*Plants having 6% or more net profit on sales.  
\*\*\*Plants regardless of their profits or losses.  
(Compiled by the author from "Ratios for Management" for 8 years.—Pub. by U. T. A.)

TABLE I—Ratio of Salesmen's Salaries and Commissions to Sales

on that point, provided his record over a period of time (never less than one year) shows a sufficient volume with consistent percentages of profits. While some managements pay a straight salary regardless of whether the salesman's sales show any profits, the more uncompromising salesmen insist that salesmen must show profits if they expect to participate. Salesmen who have confidence in their ability to earn profits for the boss, and can prove that ability from their records, seldom have any difficulty in receiving an adequate basic salary or drawing account.

In the general opinion of management, the minimum profit on any sale of printing should not be less than 8 per cent, the maximum 25 per cent. The printing salesman having a record straight through the year consistently showing a profit of 8 per cent would be entitled to the minimum basic salary established by the management. The salesman whose record consistently shows profits above the 8 per cent minimum is worth more to the business, and that fact must be taken into consideration when fixing his basic salary.

As the whole structure of participation is built up on the basic salary, care and deliberation in determining it are necessary in the very beginning. Whether based on a percentage of the average sales, or determined by some other method, it must be a living wage—one that will keep the salesman satisfied and contented. There may be scores of methods for arriving at it, but each individual management must exercise its own judgment, bearing in mind that basic salary depends upon the needs of the salesman and the ability of management to pay for the quality and profitableness of his sales.

Neither management nor the salesman should be content with a volume quota required to cover merely a basic salary. Both should strive for increases—only by growth does a business succeed and a salesman develop. Profit-participation plans which seem to have the most favor provide for graduated incentives. Here again the size of the graduations in added business

and the percentages of commissions to be paid for each graduation must be left to the good judgment of management. Much depends upon the nature of the individual business and its management.

In Table II, herewith, is shown the earnings of a salesman whose basic salary of \$5,000 a year has been established on an annual sales quota of \$50,000. For each successive and additional \$10,000 of sales

Total Volume of Sales	Each Additional \$10,000	Rate	Commission	Salary and Commission	% Salary and Commissions to Sales
\$50,000	...	...	....	\$5,000*	10.00
60,000	1st	5%	\$500	5,500	9.16
70,000	2nd	6%	600	6,100	8.71
80,000	3rd	7%	700	6,800	8.50
90,000	4th	8%	800	7,600	8.44
100,000 and over	5th	9%	900	8,500	8.50

\*Basic Salary.

TABLE II—Showing Basic Salary Augmented by Commissions for Increased Volume

above the quota, he is to receive graduated commissions, so arranged that the more printing he sells the greater incentive he has to continue extending his efforts. The graduated rates in the table have actually been used in practice, but it is not necessarily suggested or recommended that they should be followed. They merely illustrate the principle of graduated incentives.

Endless possibilities for inducing good salesmen to strive continually to beat their records may be found in these graduated incentives. For instance, the rates of commission may be increased for the salesman who by hard work has finished a year at

the top of the list, or who has completed one, two, or three years of service in the company, or who has shown the greatest percentage of increased sales. These graduated incentives make the game more interesting to the salesman. They lead him on to real personal gains. He feels he is a part of the business. He actually participates in earnings he has helped create.

More important to management than total sales volume is the size of the profits. While the salesman's salary is based on a certain quota of sales with a certain yield of profit, it is good business for management to encourage the salesman to strive to increase the percentage of profit on his sales. If he succeeds, he is entitled to a bonus for his extra efforts.

Table III indicates how the salesman may make an additional compensation by bonus paid for increases in profit. What these percentages shall be is again a matter of judgment on the part of management. Like the graduated commissions paid for increased volume, the bonus percentages are also graduated. Those given in the

last table are neither suggested nor recommended, but they have been tried successfully and serve to show any management that may be interested in "taking its salesmen into the business" the possibilities of profit incentives. The described plans furnish a constant incentive for extra effort. Each time a salesman reaches one income level the next is within his grasp.

In these tables it is assumed that a salesman who sells \$50,000 a year, showing a profit of \$4,000 (8 per cent) should be paid a basic salary of \$5,000 (10 per cent). If that salesman increases his sales the next year to \$60,000 and raises the

Rates		Examples					
Per Cent Profit on Sales	Per Cent Bonus on Profit	Sales of \$50,000		Sales of \$60,000		Sales of \$100,000	
		Profit on Sales	Bonus on Profit	Profit on Sales	Bonus on Profit	Profit on Sales	Bonus on Profit
8%	....	\$4,000	....	\$4,800	....	\$8,000	....
9%	9%	4,500	\$405	5,400	\$486	9,000	\$ 810
10%	10%	5,000	500	6,000	600	10,000	1,000
11%	11%	5,500	605	6,600	726	11,000	1,210
12%	12%	6,000	720	7,200	864	12,000	1,440

(The table may be built as far as management likes. In some cases as the profit percentage increased, the bonus percentages were graduated a little higher. For instance, on a profit of 15%, the per cent of that profit granted as a bonus may be 20%.)

TABLE III—Showing Additional Compensation by Bonus on Profits

percentage of his profit from 8 per cent to 10 per cent, his year's compensation would include the following:

Salary (basic) .....	\$5,000
Commission (Table II) .....	500
Bonus (Table III) .....	600
Total .....	\$6,100
or 10.1 per cent of his sales.	

When he shall have succeeded in raising his sales up to \$100,000 per year with 10 per cent profit on sales, his compensation at the rates used in the tables shown here would be:

Salary (Basic) .....	\$5,000
Commission (Table II) .....	3,500
Bonus (Table III) .....	1,000
Total .....	\$9,500
or 9.5 per cent of his sales.	

Just a word on what is meant here by *profit*. Profit invariably begins where costs leave off. In a participation plan, the "set-up" cost or "budget" cost should be used on estimates, cost tickets, sales register, and salesman's individual record of sales; provided, of course, that they may be readjusted at any time when accounting and costing indicate that such adjustments are necessary. Profit is the difference between what the business was invoiced at and the "set-up" cost.

In order to work a participation plan a record must be kept for each salesman, showing the "set-up" cost as well as the selling price of all his orders. The difference shown between the total amount of these two items is the profit on his business for the period. The figures may be taken from the cost summaries of every order, or from the sales register. The method by which the information is obtained will depend on the accounting methods used.

In this article we have not attempted to describe any definite method of salesman's participation, but rather to set up certain principles for basic salary, sales volume incentives, and an incentive for increased profits. With these principles before it, the progressive management which sees the advantage of "taking its salesmen into the business" may work out the details of a plan of its own, keeping in mind that these principles for the most part are a *consensus* or a *composite* lifted from many plans already in use, as revealed by the author's canvass of firms using these plans.

## TECHNICAL ATTAINMENT IN HALFTONE ILLUSTRATION

By HENRY LEWIS JOHNSON



IF YOU WILL LOOK at the illustration of the Duke University Chapel, as shown in this issue of THE INLAND PRINTER, letting your eyes rove leisurely over the halftone print, you will find much to commend. The subject itself demonstrates that the magnificent works of this country are not all in bridges and skyscrapers. Many of our great educational institutions are ennobled by fine groups of buildings, and Duke University has one of the most distinguished of the attractive newer campuses.

The Duke University Chapel, of which the main interior illustration is shown, is one of the newest buildings. The halftone is one of a series of exterior and interior illustrations, which, in the photography, engraving, and printing adequately represent the subject matter. The results in dull ink, on non-reflecting paper have photographic quality befitting a publication of a great educational institution.

This frontispiece, emphasizing one of numerous effects attainable in relief printing, some only by that method, should reassure those in doubt as to its future. In addition to economic advantages on certain work, demand for varied effects must, it seems, result in continued need for relief as well as planograph, offset, and gravure printing.

Various publications issued by Duke University carry the imprint of the Seeman Printery Incorporated. This firm was established in 1885 by Henry E. Seeman, a Canadian by birth who went to North Carolina in 1880 and set up a small press in Durham. The

plant has been in continuous operation since its beginning under the same ownership; the sons of Seeman carrying on since the death of their father several years ago.

The company owns the building in which it is housed and employs forty people in its mechanical departments. The composing room has both monotype and slugcasting machines and operates on the non-distribution system. Its pressroom is equipped with cylinder and platen presses, and a good bindery completes the range of the plant.

As may be inferred from this fine frontispiece, the production of Seeman Printery Incorporated is largely for school and college publications. The firm also produces small editions of scholarly works bound in cloth, and general commercial printing. A considerable portion of the business is also in periodicals, more than a dozen being printed by the firm, ten of them having had their beginning here and have never been printed elsewhere. One of these publications is now in its twenty-fourth year and others are from ten to fifteen years old.

Some of the board-bound volumes of the Seeman Printery are for two University Presses located nearby, and these are favorably commented upon by critics.

W. E. Seeman is president and treasurer, and E. D. Fowler is secretary and manager of the Seeman Printery Incorporated. The firm is one which well represents the excellent service which progressive printing establishments are rendering to their clients in important business centers of the United States.



# New Books

In this department appear news of recent technical books of value and service to the printing industry

## Early Type and Proofreading

W. Turner Berry and A. F. Johnson have compiled a "Catalog of Specimens of Printing Types," which shows the dates and locations of every known type-specimen book made available by English and Scottish printers and founders from the earliest in 1665 up to 1830. Twenty-four collotype plates are included in the ninety-eight-page volume. The book may now be ordered through THE INLAND PRINTER's book department for \$14.00 plus 25 cents to cover the postage.

"Proofreading in the Sixteenth, Seventeenth, and Eighteenth Centuries" is the title of a new volume by Percy Simpson, who for a considerable number of years has gathered the evidence on this practice from the time of Caxton to the end of the eighteenth century. He is able to show to what extent an author was usually responsible for the printed form of his work. The 251-page volume, with seventeen collotype plates, may be obtained from THE INLAND PRINTER's book department for \$15.00 plus 25 cents postage.

Additional volumes are now in process including "The Beginnings of Systematic Bibliography" penned by Theodore Besterman, "Printing and Privilege at Oxford" by John Johnson and Strickland Gibson, "English Printers' Types of the Sixteenth Century" by Frank Isaac, and "Government and the Press (1695-1763)" which was written by L. Hanson.

## Would Cure Business Stagnation

No reader will agree with everything that is said in "The Stagnation of Industry, Its Cause and Cure," but every reader will find himself agreeing with many of its statements. Those who own sufficient land may consider Huey Long's "share the wealth" movement and the Townsend Plan very mild, conservative measures in comparison with what the author proposes in this well written economic study on the single-tax plan and its effects. Others may gnash their teeth the next time they make out a rent check. All will have learned something.

This new volume, by Emil O. Jorgensen, was twenty years in the writing. Its author is president of the Natural Tax Association of America, a disciple and critic of Henry George. He starts out by proving that the capacity to produce goods faster has failed to make them cheaper, then goes on to show why, saying: "(1)

Business and industry are dull and hosts of men are out of employment because the people are not buying enough goods. (2) The people are not buying enough goods because they lack the necessary purchasing power to do so. (3) They lack the purchasing power to buy these goods, not because their wages and salaries, as producers, are too low, but because the prices charged them, as consumers, are entirely too high. (4) The prices charged consumers are too high because the benefits of science, invention, and swifter modes of production which should have gone to all in lower living costs have, from the beginning, been absorbed by the landholders in rising ground rents."

The author then demonstrates that rent is a socially created value, unearned by those who own or hold title to the land. He proposes a tax on land values that cannot be shifted to buyers in higher selling prices or rentals, with subsequent removal of all other taxes on the products of industry and labor which would, according to the author, restore prosperity.

The author has used some entertaining and unique examples to illustrate his various points, such as his description of Robinson Crusoe's unemployment problem and the example of the ten men and the fish pond. His figures on ownership of big-city land, and on the farm mortgage situation are startling to those who may not have seen them before.

This 225-page volume, 5 $\frac{3}{8}$  by 8 inches, hard-bound in blue cloth, may be ordered from The Inland Printer's own book department for \$2.00 a copy, postage paid.

## Publishes Gutenberg Yearbook

The "Gutenberg-Jahrbuch 1935" is an annual volume issued by the Gutenberg Gesellschaft an Mainz, an international society devoted to promoting interest and scholarship in the history of printing, which has become one of the most important current publications dealing with this subject. The yearbook is truly international in scope and authorship, the thirty-nine articles in the present volume being printed in five languages, and dealing with typographic history in at least thirty different countries. Most of the world's leading authorities on incunabula and the later development of typography are numbered among the contributors.

The first article in the volume is written in English by Cyrus H. Peake of Columbia

University. It is entitled, "The Origin and Development of Printing in China in the light of recent Research."

Another fine contribution of American authorship is "A Bibliography of Nevada Newspapers, 1859-1875," by Douglas C. McMurtrie. This gives the first record yet undertaken in a very obscure field of early American printing history, and outlines the careers of the pioneer newspapers of Nevada, listing their printers and editors, and locating rare existing copies and files.

Melbert B. Cary writes of "A Chinese Library Press," telling of a present-day press at Hangchow which issues reprints of important Chinese books.

Another article of importance to English-speaking readers is B. H. Newdigate's "Fine Printing in Great Britain 1925-1934." In German, is an excellent illustrated article by Albert Windisch on the work of the late type designer and artist Rudolf Koch.

The entire volume is set by hand and well printed, though American typographers would consider the measure too wide for easy reading. Certainly the portions in smaller type would profit by being set in double-column arrangement. The volume was edited by Dr. A. Ruppel. The price is \$16.00 a copy.

## The Anatomy of Lettering

Most books on lettering show the models from which alphabets are constructed and stop at that point. The successful figure artist studies human anatomy in order to draw successfully. Warren Chappell, who can cut type by the old hand method, and who is an instructor in the graphic arts at the Art Students' League of New York City, wrote "The Anatomy of Lettering" with the idea of going beyond letter patterns to their sources.

He presents and describes the symbols behind each letter; the idea in the mind of the letterer, how these ideas should take form, how the skeleton of the letter is written with a flat pen, and how it is finished. His idea is that the letterer should know the "skeleton" beneath the external lines of each letter.

The copy is short. The author tells what tools and materials he likes best and where to buy them. A bibliography is included. Alphabets include a pen-drawn roman, Kabel, Neuland, a cursive, the block letter in its Fraktur form, and the "rotunda." Most of the letter specimens are shown in fairly large size, four letters to the 6 $\frac{1}{2}$  by 8 $\frac{1}{4}$ -inch page. All are shown in reverse, in a reddish orange on white stock. There are forty-four pages of text and thirty-two pages of alphabets. The book can now be obtained from THE INLAND PRINTER's book department for \$2.00 plus 10 cents to cover the postage.



# Educational Program of Craftsmen Will Be Expanded

» » » EDUCATIONAL subjects received the major part of the attention of the 700 persons registered at the sixteenth annual convention of the International Association of Printing House Craftsmen held in the Netherland Plaza Hotel, Cincinnati, August 26 to 28, inclusive.

The election of officers at the final session resulted as follows: President, John B. Curry, Boston; the first vice-president, Clark R. Long, Washington, D. C.; the second vice-president, George Marshall, Toronto; third vice-president, John M. Callahan, Cincinnati; treasurer, Mark A. Mullee, Toronto, and the secretary, L. M. Augustine, Baltimore.

After the convention closed, President Curry announced the following appointments: chairman, educational commission, De Witt A. Patterson, Chicago; representative-at-large, Leo D. McShane, Chicago; international historian, Harvey H. Weber, Buffalo. The office of historian is a new one, provided for by vote of the convention to make it official.

In his annual report, the retiring president, Thomas E. Cordis, San Francisco, commended the work of the educational commission during the past year, and recommended that it be expanded both as to personnel and in technical subjects. The recommendations made by the president and the educational commissioner were later approved by the convention with the result that four vice-chairmen, each with certain territorial responsibilities will share the general work which hitherto has fallen to the lot of the chairman. Chairman Patterson said in his report that with increased interest in the enlarged educational program on the part of clubs, it is increasingly difficult for a single individual, no matter where he may be, to know intimately the problems and needs of clubs great distances away. For that reason he recommended that the work of supervision be divided. The vice-chairman will develop the plans and undertake educational projects to fit the particular needs of the clubs in the sections they serve. The sections are to be known

by numbers and will represent territorial divisions running from Canada to the Southern boundary lines of the United States. Number One will represent the territory covering the whole Atlantic Seaboard; Number Two, the territory between the Alleghanies and the Mississippi River; Number Three the area between the Mississippi and the Rockies, and Number Four will comprise the whole Pacific Coast.

Financial provision for the enlarged educational program of the International may be made through the enlistment of what is to be called "contributing educational membership." An amendment to the constitution suggested by the Boston Club to cover this proposal, was approved by the convention after some opposition had first been registered against the plan of asking men and firms outside the membership of the Craftsmen's movement for financial coöperation. The opposition was overcome on the floor of the convention by the sound claim that the Craftsmen's movement in its larger program could hardly be expected to pay for all its advanced educational program, which would benefit the whole industry, any more than a university or college should refuse to solicit outside aid. The text

of the proposed amendment, which must be submitted to a referendum vote of all the clubs belonging to the International Association, will be presented as follows:

"A Contributing Educational Membership—Any firm or individual interested in the educational work of the International Association of Printing House Craftsmen shall be eligible for membership. A certificate of membership shall be issued entitling the recipient to participate in this educa-



John B. Curry of the Machine Composition Company, Boston, newly elected International Association president, deserves many honors for his devotion to and work for the advancement of craftsmanship



tional work, and once each year the Review shall contain a roster of the Contributing Educational Members. Each Contributing Educational Member shall receive the *Share Your Knowledge Review*, and shall be entitled to the services of the technical committee of the Educational Commission of the International Association of Printing House Craftsmen, Contributing Educational Membership dues shall be \$10 a year, payable to the secretary of the International Association of Printing House Craftsmen, annually, on the second day of January. All funds established by this class of membership shall be used exclusively for such share of

the *Craftsmen Share Your Knowledge Review* as the board of governors shall establish, and for the work of the Educational Commission."

It was explained by Phillip J. McAteer of the Boston Club, that the major part of the income hitherto used for promotion of the educational program of the association had been derived from graphic arts expositions, but that it was unlikely that such an exposition could be held for several years. He predicted that as a consequence, unless something were done by the convention to provide additional income, educational activities of the association would be seriously crippled. He argued that a suggestion to raise the per capita tax from its

would be more inclusive and would also remove objections now registered by some lithographers, gravure printers, and others related to the graphic arts against being designated as "printing house" craftsmen. The answer to that argument was that the organization's laws provide for all these men to join if they wish to do so.

Convention speakers and subjects were selected by the program builders with the idea of giving the delegates and other visitors a broad view of the scope of the educational purposes of the whole movement.

Convention preliminaries included introductory remarks on behalf of the local committee whose members must of neces-

A. E. Giegengack, Washington, D. C., public printer of the United States and a former president of the Craftsmen's movement, during his address, referred to the high position in the graphic arts which the movement itself occupied, and the importance of paying more attention to the training of skilled craftsmen in order that more advancement might be registered.

"Our printing industry today is one in which the contribution of the skilled craftsman plays a much more important part than in any of the other industries and services," said Giegengack. "The product we manufacture and sell is one in which the combination of good material and fine



Cincinnati provided many pleasant entertainment features for its hundreds of convention visitors

present rate of \$2.00 to \$3.00 was not looked upon favorably by either the general officers or by local clubs. He maintained that there were many friends of the educational activities in the graphic arts who should be permitted to contribute to advancement of the movement. It was suggested by other speakers that possibly men of means might wish to contribute to the educational work of the association, as so many do to other educational ventures, and that provision should be made so that the association might be empowered to receive such contributions.

Other business of the convention was rejection of the proposal made by the San Francisco Club that the name of all local clubs and the International Association be changed by the substitution of the words, "graphic arts" for the words, "printing house," which would make the name of the general organization, "The International Association of Graphic Arts Craftsmen." It was argued by supporters of the proposal that the words "graphic arts"

sity bear the heavy burden of responsibility. John M. Callahan, a past president of the Cincinnati Club, did the honors in his capacity as chairman of the 1935 convention committee. The Rev. William P. O'Connor, past national chaplain of the American Legion, gave the invocation, and welcoming addresses were given by Edward B. Imbus, vice-mayor of the City of Cincinnati, and Theodore C. Dorl, president of the Cincinnati Club. Clark R. Long of Washington, D. C., responded on behalf of the visitors and the convention.

Craftsmanship was covered in two of the addresses at the first session.

A. H. Kelley, president of the Memphis Club, gave an address illustrated by a huge cut-out chart representing a Gothic doorway which led upward to achievement in human enterprises. The base of the structure was indicated to be design, paper, and ink. The columns represented various processes of reproduction, and the arch stone bore the familiar words "Craftsmen" and "Share Your Knowledge."

mechanical equipment plays an important part, but it is also a product in which the skilled hand of the craftsman plays the most important part. It is not surprising, therefore, that in the early part of this century, those men who were charged with great responsibility as foremen and other executives in the printing establishments should have realized the necessity for a closer association with one another which would permit of an exchange of views and experiences, and of personal assistance and cooperation whenever and wherever possible. It was under the influence of this desire that our slogan, 'Share Your Knowledge,' was adopted as the principle upon which our modern Craftsmen's movement was built."

The subject of "Advertising Layout" was treated in the presentation by W. H. Badke, past president of the Milwaukee-Racine Club, who used scores of lantern slides to illustrate his ideas. The illustrations showed how advertising designers proportion their layouts, arrange their type

and illustrations to convey the message of the advertisement, and how they take into consideration the natural course of "eye travel" of the reader. Tone values were pointed out by the density of pictorial and type matter, as used in the advertisements. Badke indicated how repose and action were reflected in advertising layouts by the use of vertical and horizontal effects, and the use of angles and curves. The speaker urged Craftsmen, interested in developing effective typography, to study the use of the principles which he presented in current magazine and newspaper advertising.

Offset lithography was represented at the Monday afternoon session of the con-

vention which was held under the sponsorship of the Cincinnati Club. "Lithographic Research" was the subject of a paper read by Professor Paul W. Dorst, of the research department of the Lithographic Technical Foundation, whose work is done principally in the University of Cincinnati. Professor Dorst referred to certain research achievements of the Foundation and its plans. He said that a more rapid application of science to the lithographic industry would be registered if more scientific men were employed in establishments.

The increasing use of color in printing and other industries was cited in two of the addresses, one by A. T. Wickham, of Cleveland, president of the Meinograph Sales Corporation, and the other by Professor John F. Earhart, of the University of Cincinnati, whose subject was, "The Mystery of Color."

Here we see the craftsmen gathered at Coney Island after a jaunt on the river steamer *Island Queen*

Wickham talked about the Meinograph process and the results obtainable by its use in simplifying the making of photoengravings for color process printing. He

referred to "poisonous colors" as those which may be used disproportionately, and added that strychnine when properly used in medicine, has curative powers, but when it is used excessively it kills the patient. Although his address consumed more than an hour, Professor Earhart did not have much time to apply his ideas to the use of color in printing. He did analyze one set of two-color specimens which he had just received from a printer, and expressed surprise that such beautiful effects could be obtained by the use of only two colors. He remarked that many printers whom he knew could not have obtained similar effects without the use of three or four or even more colors.

Pressroom problems were treated in two of the addresses listed on the program, although debate on a constitutional amendment took so much time that the one by Summerfield Eny, Junior, of the Champion Coated Paper Company was omitted by his own request and announcement. He offered to give the address to any and all

clubs that would invite him to their local meetings. His announcement was greeted with much applause.

"Rollers" was the subject of the other talk related to pressroom problems, and it was given at Tuesday's session by Frank H. Stevens, Junior, of Wild & Stevens, Incorporated, Boston, who is president of the National Association of Printer Roller Manufacturers. Much of the address was given in a humorous vein, in answer to the question which he said was frequently put to roller men as to when they would get out "something new."

"I can understand why you ask these questions about rollers," said Stevens. "It

is partly because everything that can be, is being brought out in some new and queer shape. If it isn't streamlined it looks like a packing box, or like a salt-cellar with an inferiority complex, and that is supposed to make it modern. I'll admit that roller-makers have failed to achieve this appearance in their rollers. You see, we are rather restricted. A roller has to be round or it would not be a roller. It has to be long enough to cover the form and perfectly straight to come into even contact with it. It has to run on journals or it would run all over the place, and the journals have to be round or the roller would not run at all. That does not leave much liberty for an industrial designer."

Stevens referred to improvements that have been made in rollers, and changes that are being made in the materials that are being put into rollers as a result of scientific research. He indicated that most of the knowledge that roller-makers have about their own product has come to them from pressroom executives who report on



the performance of rollers. He said that the manufacturers determine what to put into rollers by the reports of what the users get out of them.

The front office of a printing establishment was represented on the program by the subject, "What the Employer Expects from His Foreman." A clever address was given by William H. Sleepack, president of the Sleepack-Helman Printing Company, Chicago, who for many years prior to being an employer was a foreman in a Chicago plant.

He indicated that a foreman should follow the methods of the employer since the employer is the one paying the bills, but he added that employers should recognize that their foremen are working with their employers, rather than for them. He listed among the qualities that foremen should have besides their technical skill: honesty, loyalty, punctuality, courage, cheerfulness, courtesy, accuracy, aggressiveness, ambition, and diligence. He mentioned that no employer can buy loyalty and "no foreman ever sold it."

The concluding address of the convention was that of John J. Deviny, a past president of the International association, and who is now executive vice-president of the United Typothetae of America. He reviewed briefly the speeches given at the convention and said that their high standard reflects the natural desire of craftsmen to acquire knowledge and to share it. He quoted the words of Professor Earhart, who concluded by saying: "Always seek knowledge, then share your knowledge."

Following the election of the officers, Past-President A. E. Giegengack installed



John M. Callahan is the newest member of the association's official family elected at Cincinnati, his home town

the new officers with appropriate remarks, and Past-President Oliver Watson pinned upon the coat lapel of the retiring president, Thomas E. Cordis, a gold medal as evidence that he had served as chief executive of the organization. The new president, John B. Curry, then took possession of the gavel and entertained a motion to adjourn, and thus the sixteenth annual convention of the International Association of Printing House Craftsmen closed.

TVO (traveling-visual-oral) exhibits of printing processes were displayed during the convention. They had been developed largely through the enthusiastic efforts of DeWitt A. Patterson, general manager, Rosenow Company, Chicago, chairman of the association's committee on education, and were an important factor in stimulating interest in the enlarged educational program of the association.

Each TVO exhibit consists of a lightweight shipping container that also serves as a display cabinet, an exhibit of some printing or allied process, and a written description of it. Each exhibit is self-contained. The subjects already covered or in preparation include bookbinding, gravure printing, paper, offset printing, inks, rubber-plate printing, the silk-screen process, collotype, composition, and four-color wet-process printing, Braille, steel engraving and printing, electrotyping, stereotyping, celluloid plates, photoengraving processes, direct-color photography.

Exhibits are to be shipped from club to club according to a prearranged schedule. The receiving club pays for shipping them from the preceding exhibit point. The association will pay shipping costs above \$3.50 an exhibit.

The plan, according to Chairman Patterson, was to put TVO exhibits on the road right after the Cincinnati convention, but they will go to New York for the U.T.A. convention in October, then will be divided between clubs in all parts of the country and will be kept in circulation throughout the year.

The seventeenth convention will be held next August in Minneapolis.



This attractive display of specimens furnished by the printers and lithographers of Australia drew many favorable comments from convention visitors



# Super-Salesman's Prospects

## Want to Buy From Him

By FORREST RUNDELL

★ Nobody knows just what would happen if an irresistible force met an immovable body. But when a super-salesman calls on a hard-boiled buyer—you get a "swell" story. The revelations and characters in this article are actual. It was inspired by the sham battle between buyers and sellers in recent issues

» » » "DO YOU KNOW, Forrest, I have always found that if I could get a man to want to give me an order, he would find some way to see that I got one."

The speaker was the founder and president of a leading paper company of New York City, a man well known to the older generation of printers. To those who never enjoyed his acquaintance it may suffice to say that he came from the Mid-West about the turn of the century and, starting from scratch, built up his company by sheer sales ability and magnetic leadership of his associates. And if there ever was a salesman who could and did handle buyers that other salesmen regarded as being hard boiled, it was this same paper man.

This is preliminary to diving into the discussion started by the blast and counterblast between a purchaser of printing and a seller of the same, as so vigorously written in the June and August issues. Without attempting to say that either side is wrong or right, justified or unjustified, I am offering a totally different viewpoint in the hope that some other printing salesman may gain by reading it.

The sage advice heading this article was given to me many years ago before I had started selling printing and while I was still selling paper. It was not until I joined the ranks of the printers, however, that its full value came home to me. So those of you, or rather us, who are having trouble with the purchasing agents who are hard boiled and gruff, who keep us waiting,

who practice small deceit and otherwise make life miserable for us, let's think of this advice and try a new tack. Let us sit down and study Mr. Grouch. Let us ask ourselves "How can I make Mr. Grouch want to give me, Bill Smithers, an order?"

First let us see what Mr. Grouch really is like beneath the outer shell which we have been unable to penetrate. And before we go any further we may as well realize that Mr. Grouch is just as human as we are, and probably more so. He has to solve the human equation even as we, and it is

as much to his interest to pick the right salesman and the right product as it is to our interest to sell him. Often a rough and gruff manner is simply a shield to protect him and his firm from a salesman he knows he should avoid.

I recall one example in particular of a seemingly hard-boiled P.A. who on better acquaintance turned out to be anything but that. I had inherited the account from an older salesman at the time I had just started selling printing, and did not know too much about it. The P.A. sensed this deficiency after a few interviews and so he started being explicit. The shop made a mistake in figuring and we got an order for 50,000 two-color leaflets. The job was rather a fussy one and the P.A. was very definite regarding one thing which must be avoided. He harped on this until everybody around our shop got the jitters. You golfers know what happens when you try to carry a water-hazard by concentrating on the hazard instead of the fairway lying beyond—the shop did just what he warned us not to do. Result, we printed 50,000 two-color circulars all over again and I barely got out of

the P.A.'s office with my life.

Months passed; we submitted a creative idea, sketch, and layout for a three-color folder and got the order at the highest price of several submitted. Then the fun began again. They switched copy and the P.A. would not let us change the layout. The result quite naturally was a little bit patched and the P.A. shook his head as he looked at it. However, he said, rather wistfully, "I hate to take this in to the boss, but I suppose I shall have to see what he says."

He disappeared into the next office and in a few minutes there came a roar over the transom, "You go out and tell that printer that I think you've got a good artist and a rotten printer. And you can tell him that I said so." The P.A. came out rather sheepishly with the message; but how different the picture was from that time on. Catching the situation I teamed up with him and we worked together to get the job past the big boss. From that time on we have been good friends.

What sort of a man did this hard-boiled P.A. turn out to be after he dropped his hard shell? Just a kindly middle-aged man struggling to keep his job always running smoothly in spite of harsh criticism and lack of coöperation from above him; a home-loving man to whom the depression brought the real tragedy that he would be unable to send both of his boys through college. Oh, yes, your hard-boiled P.A. is human under his shell.

Having found Mr. Grouch to be human like ourselves how can we gain his regard? Here is where we printing salesmen have an advantage enjoyed by salesmen in few other lines. In most shops, particularly the smaller and medium-sized ones, we are unusually close to the purchasing: paper, machine composition, engravings, electros, artwork, binding, are bought regularly. Often they are bought by the salesman.

What finer material for study can any salesman have than his own reactions to other salesmen who try to and do sell him? He is forced to buy at the best price in order that his own price to his customer will not be too high. He cannot purchase inferior service or materials lest the job be spoiled and rejected. If his sources of supply do not coöperate he will be in hot water all too often. In short, his problems are much the same as those of the buyers he is trying to sell.

RINGS  
THE  
BELL!

There's genuine inspiration  
in this article because all  
of its characters are real

Just think over the list of people who sell you. For comparison I shall give you a brief description of some who get business from us, starting with paper. Like other metropolitan printers, many salesmen call on us. Most of them get some business; two get most of our business between them. Why? Well, in the first place, we like them and they seem to like us. In the second place, they are entirely reliable, quality is as represented, delivery promises are kept and the information they give turns out to be accurate. Third, they are good sports. They lose orders occasionally, but they accept their losses with a smile and they never complain if they do not seem to be getting their full share of the business. When they have no paper to fit certain needs they say so and do not try to sell us something else. And finally, they are unsparing with those small services every printer needs from time to time, such as dummies, or samples for proofs, printed samples, and looking up special papers.

Let us consider machine composition. One firm gets most of our work. We like the contact men but most of all we like the firm's work. Again it is dependability, good service, quality, and fine, constructive ideas which influence us to buy. Of course, the boss of the concern does talk contract bridge with me when we get together, but that makes do difference in the amount of business he gets.

Binding? Much the same story here. Our work splits up among four binderies of various degrees of proficiency and equally various prices. They are all nice people whom we like. They know their business within their own limits and are reliable and obliging. But note! As this is written I am giving Joe an order in spite of the fact that his price is the highest of the four quoted and I am badly pinched on my price for the complete job. The principal reason for his getting the job is that I want to give him an order. He has been doing a number of favors for me lately in the

way of making up sales portfolios, elaborate dummies, as well as being the source of much valuable advice. This is my first opportunity in some time to express my appreciation, and as a result Joe gets the order for this work, even though I could have bought for less elsewhere.

Engravings. Here the picture changes. Our work is scattered among a number of houses. No salesman calling on us from any of them has been of help to me. This is something I miss, as there have been times when the coöperation of an engraving salesman who knew his business would surely have meant both a saving of money

and a better job. If a top-notch salesman should show up, representing a good house (as a top-notch salesman would), it would not take him long to get what business I have in the engraving line, regardless of whatever impression he made on the other salesmen in our organization.

This is a partial picture of the salesmen who are successful in selling our shop. In your own plant you have a picture, similar in many respects, which will well repay your study. Look over the salesmen who sell you, study their methods, analyze the reasons for your buying from them and you will have more ammunition for your

## COMPETENCY

is assured for apprentices under the guidance of the Typographical Union

UNEXCELLED lessons in printing, regular meetings and instructive visits to plants, definite requirements of advancement in the composing room, personal interest and aid of journeymen apprentice committees—these are the fundamental reasons that apprentices do become competent journeymen upon completion of apprenticeship period under guidance of the Typographical Union. Employing printers should require that their apprentices be registered with such an organization, that they may be properly trained for journeyman status. We will be glad to consult with you on this vital matter.

APPRENTICE COMMITTEE

Los Angeles Typographical Union  
Los Angeles, California

## APPRENTICE TRAINING

A TREATISE ON PREPARATION FOR JOURNEYMAN STATUS IN THE COMPOSING ROOM



Prepared by  
APPRENTICE COMMITTEE  
of  
LOS ANGELES TYPOGRAPHICAL UNION

## Competency

Is Assured for Apprentices Under the Guidance of the Los Angeles Typographical Union

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Apprentice Committee

LOS ANGELES TYPOGRAPHICAL UNION  
Los Angeles, California

## APPRENTICE TRAINING

A TREATISE ON PREPARATION FOR JOURNEYMAN STATUS IN THE COMPOSING ROOM



Prepared by  
Apprentice Committee of the  
Los Angeles Typographical Union



Reproductions of prize-winning awards that were submitted by apprentices of the Los Angeles Typographical Union in a recent contest. Upper and lower left, first and second newspaper ad awards; right, booklet cover contest winners

own campaigns against the hard-boiled buyers you try to sell.

Now we have two viewpoints with which to approach Mr. Grouch. First, that he is just as human as we are, and, second, that he will buy for the same reasons that we do. To these let us add a third.

One of the outstanding assets of our paper-salesman friend was his kindly, lovable manner. When he talked with you, you felt that he was really interested in you and your problems, and that he was going to do his level best to help you out of your difficulties. Buyers felt that way about him because his interest in solving their problems was real, and they responded the way a stray kitten follows a cat lover.

An associate relates his own experience with a particularly tough buyer. After some months of calling, the buyer finally deigned to give the young salesman a large inquiry. The details were given in the buyer's best "Here you, you grab this dope and run" manner.

The young salesman and his boss talked the inquiry over and decided to beard the buyer in his den together. They called, but the boss was asked in alone first. After what seemed like an interminable time the young salesman also was called in. There, sitting on a table swinging their feet and swapping yarns, were his boss and the supposedly tough buyer. Did they get the order? They did. They got it because in that short interview the tough buyer was impressed by the master salesman, took a liking to him, and decided that he wanted to do business with him.

Of course, not every salesman is able to impress buyers in this manner, nor can every buyer be reached this way. But, when other methods fail, remember that was a master salesman who said, "If a man wants to give you an order, he will find some way to see that you get one." He worked on this plan, and, gosh, how he did bring in the orders.

★ ★

## Cut Controversy Continues

The November, 1934, issue of *THE INLAND PRINTER* carried an article by Douglas C. McMurtrie, entitled "Poorly Mounted Halftones Cost Too Much." Subsequently reprinted in *The Photo-Engraver's Bulletin* without credit, it was picked up and reprinted by other papers.

While no international complications are expected to arise, the controversy does have international aspects. The *British and Colonial Printer and Stationer* in its May 16, 1935, issue continues the debate with an article by C. B. Hanson of W. S. Cowell, Limited, presenting "A Printer's Viewpoint," and "An Engraver's Comments" by T. C. Eamer.

# Standing Forms Cause Losses

Says keeping all forms "alive" ties up metal and capital invested, and usually reprint orders are sold at loss

By H. WILBUR POLSON

» » THE SURPRISING KNOWLEDGE THAT standing forms may *not* be profitable to printing firms holding them, and that they are being overlooked as a source of profit, was learned in a recent survey of a number of printing establishments throughout the Middle West.

It was found that the storage of "dead" forms, in reality, was costing the plants money. Also, that many printers do not place a sufficiently high estimate on standing forms when figuring on a rerun of a former order.

Acting upon this basic information, it behooves each plant manager to check the forms he has filed away, discover which ones are "paying their rent," and which are held at a distinct loss. It is profitable to have periodical inspections to make certain that, in the interim, none has been kept which is not needed.

The estimator, too, has a lesson to learn from standing forms. Too many estimators do not figure as high as they rightfully should on the forms that have been held from previous printings. They are failing to give their respective plants a legitimate profit to which the owners are entitled.

What kind of forms are generally kept standing in the average printing establishment? Usually they consist of the general run—purchase orders, acknowledgments, receipt forms, invoices, statements, price lists, and tabulated matter. A few companies disclosed that they kept letterheads and advertising-printing forms standing. One company—and it is a large one, too—admitted that, for no reason at all, it kept practically everything standing for at least several months, although they realized that it was costing them money to do it.

The question "What varieties of forms should be held?" was asked in a questionnaire sent to several printers. The typical answer was "those on which we are reasonably certain of securing a rerun." In cases of that kind, especially if the customer suggests that there might be a possibility of a rerun, it is good management to keep the form standing, filed away in an easily accessible place.

Most printers questioned agreed that tabulated matter should be kept standing until the form was definitely a "dead" one. Whenever the printer is in doubt, it is best to send a letter or to telephone the customer to ascertain the status of the form. Because of the increased cost of setting a tabular form, they reasoned, the cost of holding it is proportionately less than a form which could be duplicated in much less time.

How is a printer "reasonably sure" that he will get a rerun on a form so that he can afford to hold it? Occasionally, the customer asks the printer to hold the form. More often, experience is of great value in determining the decision. If the printer knows that the form is one that a customer will use continually or at regular intervals, it is almost certain that the customer will be in the market for a duplicate order, or a slight alteration of it, in a few months.

It is not always good policy to hold forms of letterheads and advertising printing. Companies change their letterheads. It is good business to adopt newest stationery styles at intervals. The majority of printers

## A COPY SUGGESTION

### Type Talks

Type is the voice of your advertising . . . speaking to those who should purchase your product. It shouts or whispers . . . is dignified, suave or forceful . . . as your message requires. It is easy to read . . . harmonious with its surroundings . . . reflecting the appeal of the product . . . if it is good typography.

Clement typography is good . . . because it is not left to happenstance . . . because every printed piece is given its type voice in a department directed by a trained, talented typographer. Hence, no type is set until a perfect and pleasing plan has been developed. Then the work is done by experienced craftsmen . . . having at their command the most modern of typesetting equipment . . . offering type styles for every conceivable purpose.

That is why Clement type talks so persuasively . . . and one of the many reasons why buyers find this a good place to take their printing problems.

★

This is how the J. W. Clement Company of New York City talks typographic service



believed that, unless specifically requested to do so, letterhead forms should not be kept standing.

Advertising printing, especially color runs, change considerably. There are exceptions. Improvements in the product advertised are constantly being made, prices are being altered, and descriptions changed accordingly. Then, too, advertising printing, consisting of broadsides, other mail pieces, and descriptive matter, is always more effective if it differs from its predecessors. This is especially true if the same mailing list is used. It is always safest, however, to ask the customer if he intends to use a rerun of his advertising printing at some later date.

The old belief, "We've got a standing form of this order; we can do it cheaper than anyone else," should be forgotten when the estimator is figuring on a prospective order.

Just because the form is standing, why should the customer be handed the entire advantage of it? Why should he not pay a reasonable sum for the space that the form occupied since it last was used? He would be forced to pay for storage in a garage or warehouse. Why should the customer not pay for the tie-up of the metal and for keeping it from routine use, and possibly requiring the purchase of additional metal? In other fields, a definite charge is made for tying-up working equipment. So, in the printing industry, the customer should bear the cost.

Do not agree with a customer when he says, "Well, you have a standing form on this, you can do it mighty cheap this time." Explain to him what is involved in filing a form for him. Tell him that it costs money to store his form until he is ready to use it again. Charge him a reasonable amount for this service when estimating his prospective order.

It is not necessary to figure the same amount for the standing form as for new composition, but the price should be somewhere in line to assure a good profit on the order. If composition costs on a standing form originally amounted to \$40, a figure of approximately \$30 or \$35 would be suitable to allow. If the immediate field is known, it is nearly always "safe" to figure that a competitor cannot handle the work, setting entirely new composition, at any appreciable discount from the figure at which it was first printed.

Make your standing forms earn you money. Do not overlook them as a means of additional plant profit. Do not "give them away" to customers. They offer an unusually good method of increasing the profits of your printing plant.

By far the largest number of companies interviewed kept original type forms stand-

ing. In a few shops, however, mats were made and filed away. This allows the original forms to be torn down, eliminates type and metal tie-up, and reduces space needed for filing of standing forms.

Probably, in the long run, a mat-making equipment would pay for itself even in the medium-size plant. Especially is this true if it is utilized in making casts for multiple runs or if the mats are sold commercially.

In a few instances, electros were made of standing forms and filed, which also allows metal to be melted again and hand-set type distributed.

Standing forms are usually kept in racks or filing trays, numbered to a shop system. In the larger and more progressive plants, a complete filing system of standing forms is kept to ascertain immediately the location of a form when it is needed. A card system, containing the firm name, com-

pany's form number, if any, description of the form, and the file number, is usually the most satisfactory method of keeping an accurate record on standing forms. A second method is to keep proofs of each standing form filed, numbering the proof sheets to correspond with the location of the form, then placing the proof sheet in an alphabetical file under the firm's name. A third filing plan is to keep all forms for each company in consecutive filing drawers or racks, labeled with the firm's name.

In conclusion, there are two lessons to be learned from this survey on standing forms. First: Do not keep forms standing unless you are reasonably sure of a rerun. It is not profitable to hold "dead" forms a single day. Second: One of the easiest ways that a plant can earn money is by figuring profitably on standing forms in estimating reruns. Don't figure the form too low!

## HOW ENGRAVINGS ARE MADE

Inquiry reveals that surprisingly few printers know much about the making of the engravings from which they print. The following brief description was written by George H. Benedict of Chicago, who is revered by the entire engraving industry because he invented the photoengraving scale, created, and introduced many of the important technical improvements that are in use today. Seldom have we seen so complete an explanation of the process in so few words

**A** CLEAN AND DRY negative glass is first flowed with collodion made of ether, alcohol, and gun cotton, in which iodides of ammonia and cadmium have been dissolved. When the collodion has set, the plate is placed in a silver bath made by dissolving nitrate of silver crystals in distilled water. It is left in the bath about five minutes, during which time the iodides combine with the silver, making a white film of silver iodide, extremely sensitive to light.

The plate is then placed in a plate-holder, then on the camera. When the light reflected from the copy passes through the lens to the sensitized plate, the silver iodide is affected where the light strikes it. After exposure the plate-holder is taken into the darkroom and the negative developed with sulphate of iron and acetic acid, which precipitates silver in the exposed parts. The unexposed parts are dissolved with potassium cyanide.

The negative is then intensified or blackened by flowing with a solution of copper bromide followed by a solution of silver nitrate. In order to sharpen the lines or dots the plate is bleached with iodine and "cut" with cyanide.

The negative is further intensified with sodium sulphide and placed in a drying box, coated when dry, with rubber dissolved in benzole and then with stripping collodion. Next it is cut, turned over, and transferred to the flat, ready for printing on metal.

A piece of zinc which has been scoured with powdered pumice stone is flowed with a printing solution consisting of bichromate

of ammonium and albumen. The zinc plate is dried over a gas flame while being rotated so as to spread the solution evenly, then placed in contact with the negative in a printing frame, clamped tightly and exposed to a strong light for about five minutes. The print is rolled up with a stiff ink and placed under water to wash out the unexposed parts.

The plate is then dusted with a resinous powder, which adheres to the ink and is melted, forming an acid-resist. It is now ready for the first etch or bite in a nitric-acid bath or etching machine. After a few minutes the plate is removed from the acid and powdered in order to prevent undercutting the lines. Powdered dragons blood is brushed across the plate from each of the four sides and melted. This powdering four ways and melting is repeated three or four times during the etching until the plate has the proper depth. The topping is scrubbed off, and open spaces routed out, the plate is tacked on a block and squared up. A proof is taken, and if no defects are found, the plate is ready for delivery.

The halftone negative is made in the same manner and with the same chemicals but the halftone screen is placed in the plate-holder in front of the negative plate. The printing solution is made of fish glue and bichromate of ammonium.

When copper is used instead of zinc, the print is made, developed in water, and then burned in, which turns the print to a rich seal-brown color. The etching and reetching is done with perchloride of iron.



# Let There Be Light



Grand Central Station, New York City. Illustration by courtesy of the New York Central System

» » » "PERHAPS NOT MANY realize it, but when a printer works with clean type he is dealing with a metallic mirror and the type acts just the same as a mirror. In his case the mirror has some characters marked on it, namely, the raised face of the type which is, in general, proofed once and is, therefore, darker than the shoulders. The shoulders, or flat depressed portions, act the same way as a mirror against which the characters must be silhouetted if they are to be seen at all.

"Take a homely illustration, namely, the mirror over the bedroom dresser. Suppose we cut quite a number of letters out of black paper and paste them all over the surface of the mirror. Now hold a high-powered lamp in front of the mirror. How many of the letters will be seen? Only those that fall within the image of the lamp. Perhaps one or two letters out of a hundred or more pasted on the mirror. The more powerful the lamp the fewer will be seen because of the glare.

"Now take a boudoir lamp with a parchment or silk shade and a tiny bulb in it. Hold this up to the mirror. More letters will be seen than before, in fact every letter that occurs within the image of the parchment, which has a sizable area. If we wish to see all of the letters on the mirror we illuminate the wall across the room. All of the characters will stand out plainly because they are all silhouetted against a large, light background, namely, the image of the opposite wall which in the mirror is as large as or larger than the mirror itself."

So begins the composing-room section of an address recently delivered before five successive groups of Chicago printers at the Chicago Lighting Institute.\* At these meetings demonstrations of existing and proposed lighting were made and printers were asked to perform many of the common daily tasks of compositors and pressmen under various types and intensities of illumination. These special sessions were

Here is the first detailed account of revolutionary developments in printing-plant lighting technique that grew out of scientific study of the field and its special needs

By H. H. SLAWSON

addressed by Edwin D. Tillson, technical director of the Chicago Lighting Institute, and illuminating engineer of the Commonwealth Edison Company, Chicago.

The subject of printing-plant illumination is of world-wide interest, as shown by a recent lighting demonstration before the London (England) Central District's Master Printers' Association, and by a similar meeting held by the craftsmen of Sydney, Australia, last April. Because of demonstrations already held, the Educational Committee of the Chicago Club of Printing House Craftsmen has arranged to hold its meeting of September 17 in the Chicago Lighting Institute auditorium, where the new lighting units will be shown in use.

THE INLAND PRINTER was an interested spectator at the previous demonstrations,



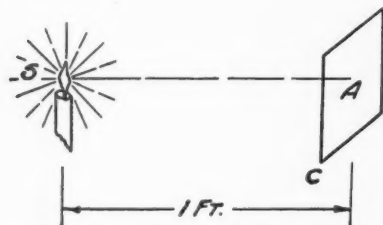
\* The Chicago Lighting Institute is one of five big-city organizations that promote better lighting, and is the only one in the Middle West that is supported coöperatively by manufacturers of electrical equipment. America's first lighting institute is located at Nela Park, Cleveland, and is sponsored by the General Electric Company. The New York City Lighting Institute was launched by Westinghouse Electric and Manufacturing Company, and is supported by the local association. Others are located at Kansas City and Denver.

and because of the great interest shown, has arranged to present excerpts from the noteworthy address delivered there. This article is presented in advance of the complete transcript that is to be printed and will be available shortly through either the Chicago Lighting Institute or THE INLAND PRINTER.

No article on illuminating equipment would be complete without an explanation of the term "foot-candles," even though it is familiar to many printers. "It is a measure of light," states the report, "at least for the English-speaking people of the world, the same as degrees Fahrenheit is a measure of temperature. We hope the public will some day be as familiar with and as conscious of foot-candles as they now are of degrees Fahrenheit. One foot-candle of illumination on an object is the illumination given by a standard candle one foot away from that object. Two foot-candles is the illumination given by two candles one foot away. Nothing could be simpler. Furthermore, we have a very simple instrument that can be carried around in the pocket which indicates the illumination in foot-candles instantly. It is known as the 'sight-meter.' Every printer in the country should have one.

"Just to show what the range of foot-candles is in nature, in the summertime in the sun, we may, and often do, have an illumination of 10,000 foot-candles. In the

shade of a building we have possibly 1,000 foot-candles. Near the windows indoors we may have anywhere from 50 to 300 foot-candles, and who doesn't prefer working near the windows? And yet when we go around among the printing plants we find the poor devils of printers trying to do the most exacting work under intensities anywhere from  $\frac{1}{2}$  foot-candle up to 10 foot-candles.



This shows the light intensity of a foot-candle

"Some printers may say, 'Well, we got along all these years and have done a pretty good job under this lighting which is stated to be so poor—how did we do it?'"

"We think the answer is that any human being with any sense of responsibility will perform the task assigned to him regardless of obstacles. It is just human nature to 'carry on.'"

"That is perhaps an extreme case, and yet it indicates just what goes on. The compositor, the pressman, the proofreader, the bindery operator, will all keep at it even if they have only candles to work by. They will get through the job some way and perhaps not complain about it so very much either; at least not to the boss. But what is the cost? The insurance statistics show us in a rather dramatic way.

"Data widely published throughout this country show that 50 per cent of all people over forty years of age, 75 per cent of all those over fifty, and 95 per cent of all over sixty years of age have defective eyesight. When you give thought to these figures they present a tragic picture. . . . When a tooth decays, pain does not come until the damage is almost consummated. It is the same with the eyes. The depreciation is so gradual and insidious that we are not aware of loss of eyesight until the damage is done."

Resuming our consideration of composing-room conditions, let us see what the report says about reflected glare encountered by those who work with type.

"When linotype or monotype matrices are new, all of the corners which the bevel makes with the shoulder are sharp and clear-cut. The same with the top edges of the character. As matrices become worn, round edges appear, both where the bevel joins the shoulder and at the top of the character. These rounded edges constitute concave and convex mirrors which create

glare, and this glare follows the eye around no matter what position it assumes. This reflected glare is very serious after a man has worked on type continuously for several hours.

a new lighting unit that duplicates the soft, yet luminous, light described in the mirror example. It was found that many plant ceilings are dirty, or cluttered with rafters, ducts, pipes, which made it impossible to



Diffused light from this new "ceiling" for stones and cases saves eyes by reducing pin-point glare

"Such 'pin point' glare (as the lighting man terms it) tends to obliterate all detail. The more powerful the light above, the worse this condition will be, since what the eye sees is an image of the light-source above. The brighter the light-source the brighter the image. When it is realized that in the ordinary-sized form there are tens of thousands of these points of glare, and that the compositor must face these at close range for hours at a time, the seriousness of the condition is apparent."

In order to meet the foregoing conditions, the Chicago engineers have designed

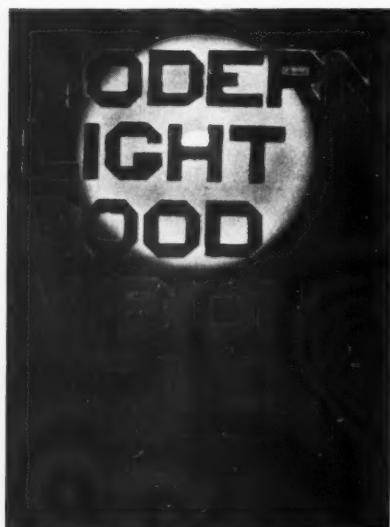
provide indirect, diffused lighting. It was thought best to create a new "ceiling" that could be suspended directly over stones and cases, and which would provide the rather large, luminous background that is required for handling type.

A summary of what is considered the best lighting for cases and stones follows:

"First, whatever fixture is used should have a low but uniform brightness. This excludes any fixture with bare or frosted lamps that are even partially exposed in the direction of the type. Second, the luminous area of the fixture has to be large. Third, the unit must be hung low enough so that maximum coverage of the type is obtained. Fourth, daylight-blue lamps are desirable. Fifth, the illumination at the point of the type should be not less than twenty foot-candles, and should preferably be around fifty foot-candles."

An accompanying illustration shows the new unit that embodies these principles. It consists of a shallow steel box of about the same size as the stone over which it is suspended. Its inner sides are sprayed with white, and its lower face is provided with etched or frosted glass. Two light bulbs (100 or 200 watts each) are placed inside this box. Metal reflecting cups cover the lower ends of the bulbs.

Light is thrown upward to the whitened ceiling of the box, then reflected downward on the form through the etched glass. The resulting light is sharp. It is spread in even brightness over the entire area covered by the reflector. Since it is soft and



Black characters on a metal mirror. Only those silhouetted against the reflector are readable

diffused, pin-point reflections off the type are also soft and subdued. The type itself is silhouetted against its mirror-like background. The lower this fixture is hung (to the point of bumping heads) the higher will be intensity of light on the type, the better it can be read, and finally, less glare area will be exposed to the eyes of the compositor as he works.

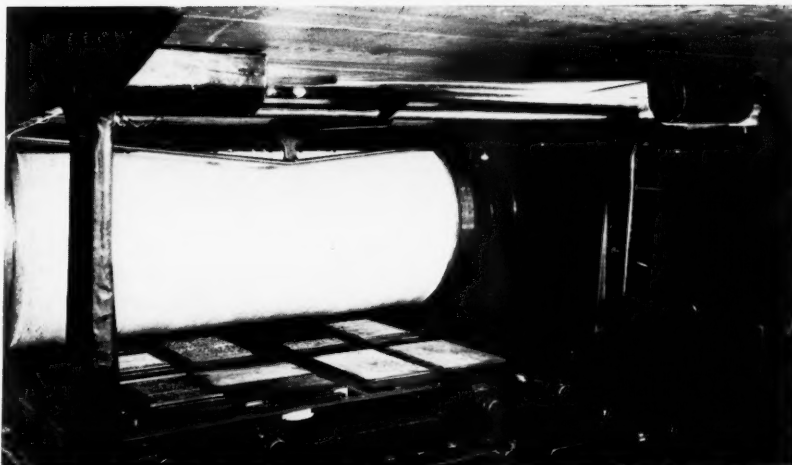
Taking up the business side of illumination, the question is asked as to whether a printer can produce more and better work under good lighting than he can do under poor, and whether his work is enough better and faster to pay for the increased cost.

"The press is where the printer either makes or loses money," states the report. "The time required for makeready compared with the productive time of the press tells the story of either profit or loss. It seems that on ever so many jobs the time required for makeready is out of all proportion to the estimated cost. As the lighting man circulates among printing establishments he is prone to observe these cases of lost time and errors attributable to poor lighting. For example, time taken by the pressman to run back and forth from the press to the window to inspect his work, time taken to unplug drop cords from one receptacle and to plug into others, time taken to drag drop cords in under the press to work on the ink fountain, ink rollers; inability to see workups in the form, inability to see vernier on side guide, errors in register, inability to detect poor distribution of ink. The same conditions are seen in the composing rooms, at the linotype machines; not the same cases, of course, but similar ones.

"Time after time the increased operating cost of the best modern lighting compared with poor existing illumination amounts to between two and ten cents a worker a day, and in many cases is less than two cents a day. These figures are based on burning every lamp on the premises the full number of working hours.

"If a man's time is charged, say, at ninety cents an hour, or one and one-half cents a minute, we see that he has to gain only two or three minutes a day to pay for the improved lighting. The Chicago study would indicate that in the composing room and makeready on the press, a man might gain not merely two or three minutes, but more likely from twenty to thirty minutes a day, by relighting; to say nothing of saving to his eyes, saving in paper stock, ink, and other supplies.

"Take for example the typical two-revolution flat-bed cylinder press. There are several points on such a press where discrimination of fine detail is demanded. First, the bed of the press where underlaying, interlaying, straightening up, change in lockup, are carried on. We would say



When a pressman gets under this feed board he may block off one of the lights, but not both at once. The units are lamped 100 watts each, and furnish an average illumination of 18.2 foot-candles

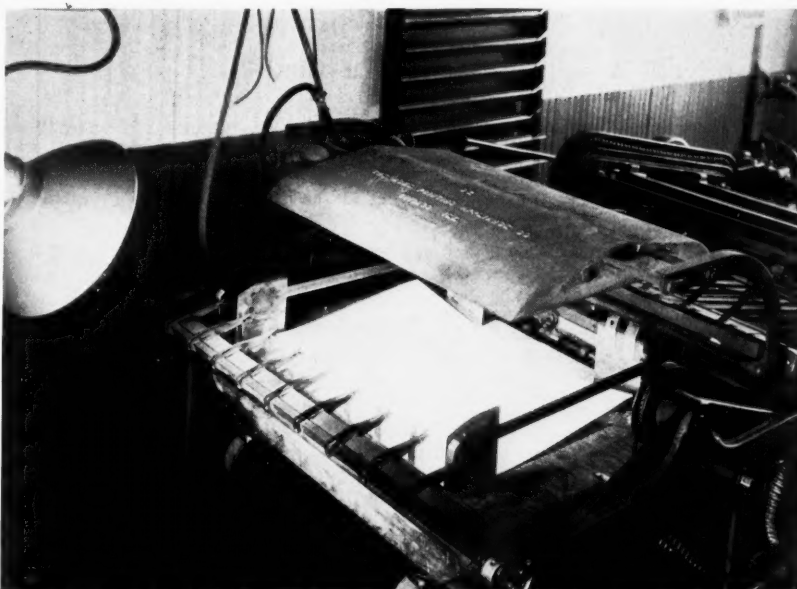
that this work takes at least as good light as the printer has at the imposing stone or type case, but, as a matter of fact, this is generally among the most poorly lighted spots in the establishment. The typical equipment that was found in one place after another was a bare lamp (40 to 100 watt size) hung from the underside of the feed-board without shades or reflectors.

"Some printers say that this bare lamp is not so bad—that they get used to it. We believe, on the contrary, that the longer it is looked at the more the eyes are irritated, and that the eyes don't get used to it at all.

"In many cases the lamps are hitched temporarily to a hook. When the pressman must have more light he unhooks the lamp and holds it close to the form. Take an actual case, which we observed, and which we are told is very common. A pressman

laid the lamp, with the wire guard, on the form. The guard happened to be the live side of the circuit. There was a flash. The pressman narrowly escaped a serious burn and an electrotype that was locked up in the form was completely ruined. We have had another pressman tell us of serious personal injuries from the identical cause. These bare lamps furnish anywhere from a fraction of 1 foot-candle up. The average of all readings at this point was only 8.3 foot-candles."

Investigators found that in some cases printers had painted the underside of the feed-board with a full gloss white enamel. It helped some, but here, as at the stone and case, there was need for a large, low-brightness source of light. An accompanying illustration shows a new unit, which is described as "a very material improvement



A lighting unit for the delivery end of a press should hang "beyond" the jogger, so that delivered sheets can be examined without getting excessive shine from the surface of freshly printed oil inks



over bare lamps. The average illumination furnished by two of these new under-feed-board units lamped 100 watts each is 18.2 foot-candles," continues the report. "We have attempted to extend the area of the light source by a metal reflecting strip. It was desired to avoid any more bulk to the device than was absolutely necessary and this factor determined the shape. One of the units is equipped with a built-in switch which controls both the lights. The pressman, when he gets under the feed-board, may block one of the lights, but he can scarcely block both at the same time, so the two are on one switch and at least two should always be used."

Several other points on the press that require attention are described as follows: "First the ink fountain, turn screws, and ink rollers. In some cases these may be lighted from the regular overhead sources, either because there are no obstructions or because the feed mechanism may be readily lifted or swung away. However, in a great many cases, particularly the standard flat-bed two-revolution press, it is almost impossible to see except by installing lights for this purpose. There has been so much demand for this that trough lighting equipment has been designed either to bolt on the cross-member or tie-rod of the press that usually crosses in front of fountain, or to the side of the press."

The lighting engineers, in their study of colorwork, show the extreme variations that are found in natural light, and suggest the obvious and ideal situation where the artist, photoengraver, inkmaker, printer, and customer, all see or work on the job under the same light, or at least check each other under exactly the same light. Some of the difficulties of handling colorwork under present lighting facilities are fully described, after which a new type of "color booth" is recommended. The engineers found plenty of color problems.

"Many printers tell us," states the report, "they run no color catalog work at night, even where the job is a rush one. They are afraid to do it. Another printer told us that he ran a press all night on catalog work and had to throw out the entire lot in the morning. There seems to be a general and strong opinion that it is risky to do colorwork except in daylight."

"We might naturally inquire therefore, why it is that printers obtain such poor results on colorwork with artificial light, even where they have artificial daylight equipment? It was discovered that there is a very common tendency or desire to place the daylight fixtures on the side (of the inspection table or delivery stack) opposite that from which the sheets are observed. The correct procedure is to have the daylight fixture on the same side of the table as the observer, somewhat behind

and to his left. A number of printers have learned this for themselves by experimenting with present equipment."

Difficulties of working with present flat-color correcting glass are reviewed, and variations that occur in this equipment are explained in detail.

A rather ideal solution of the whole problem as it appears to the lighting people at this time is described as "a booth conveniently located with respect to any group of presses, which will exclude undesirable extraneous light and be lighted with a source of known color temperature which is constant and reliable, day and night, regardless of weather conditions or any other factor. The walls of such a booth must be non-selective. That is, they must be either white, or a gray produced from black and white and no other color, preferably a rather dark gray."

"Inasmuch as pressmen are somewhat disinclined to use these booths because of the stuffiness and heat, especially during the summer months, we suggest that the curtains stop short of the floor by about six inches or so and that ceiling be omitted.

It may even be that the access side of the booth does not need to be closed in inasmuch as the body and head of the operator block extraneous light from that side."

In addition to the equipment already described, the report covers a study of lighting conditions in offices and proof-rooms; present and proposed lighting for proof presses, composing machines, feed and delivery ends of cylinder presses, platen and vertical presses, for offset presses and platemaking operations; for photogravure presses and platemaking, for newspaper presses and plants. In most cases the engineers recommended alterations in present equipment, but since their recommendations do not involve such revolutionary changes in technique as the ones already described, and since the complete report will soon be available, details have been omitted here.

It is believed that the research work and engineering developments described in this article comprise a noteworthy contribution to improved printing production, and will ultimately have far-reaching effects on illumination practice in the industry.

## FRONT COVER DESIGNED FOR THIS ISSUE BY "BERT" FARRAR

Gilbert P. (Bert) Farrar of American Type Foundry Sales Corporation designed the cover for this issue, and, being the typographic authority that he is, quite naturally used type—the biggest, tallest Stymie it has been our pleasure to see.

Farrar has been away from home for forty-six days, with his family, on a western trip in which he covered almost 10,000 miles and made eighteen talks before meetings of craftsmen and advertising men in various western states.

His interest in type extends even beyond 1904 when he joined the Richmond, Virginia, Typographical Union. In addition to his many speaking engagements he is a prolific writer. He was assistant designer of printing for the International Correspondence Schools from 1908 to 1911, and is author of the printing technic papers of that organization's advertising course. He was the production manager for the Charles W. Hoyt Advertising Agency from 1911 until 1916, when he became a consulting typographer in New York City.

He was typographic counsellor for the Intertype Corporation from 1927 to 1934; has been director of typography for the Condé Nast Press since 1928; has written typographic articles for *Printers' Ink* publications since 1912. He is author of "The Typography of Advertisements That Pay" and "How Advertisements Are Built." He



GILBERT P. FARRAR

has lectured on typography at New York University from 1917 to 1927, and to advertising clubs and craftsmen all over the United States.

Biographical data include the information that he is white, is married and has three children, is six feet one inch tall, weighs 200 pounds, has gray hair, brown eyes—and his hobby is type.



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perforators



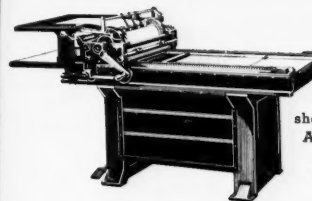
**ROSBACK TREADLE  
PERFORATOR**

## AMERICAN TYPE FOUNDERS

CARRY MORE THAN

# 4000

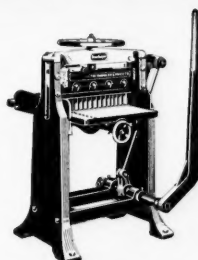
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**CHALLENGE POWER  
PAPER DRILLING MACHINE**

## AMERICAN TYPE FOUNDERS

CARRY MORE THAN

# 4000

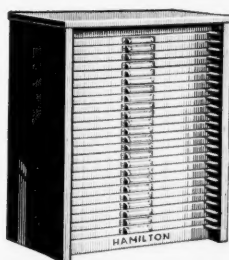
articles for printers!



ATF carries  
the complete  
line of  
Challenge  
Machinery  
Company

**CHALLENGE  
ROUND CORNERING MACHINE**

SEE  
AMERICAN  
FIRST

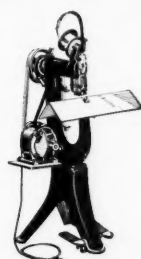


**HAMILTON CABINETS**

ATF sells the complete,  
modern line of Hamilton Composing Room Equipment

SEE  
AMERICAN  
FIRST

This is the  
Model No. 2.  
ATF carries 11  
models of this  
manufacture



**BOSTON WIRE STITCHER**

This insert printed on Kelly Presses

## AMERICAN TYPE FOUNDERS

*Sales Corporation*

ELIZABETH, NEW JERSEY



ATF carries  
the complete  
line of  
Rouse tools for  
printers

**ROUSE VERTICAL MITERER**

Types used: Stymie Family

*A Contribution to Fine Printing*

# BERNHARD

*BOOKLET*

ROMAN AND ITALIC

*A TYPE FACE OF READILY APPARENT*

*USEFULNESS AND BEAUTY DESIGNED*

*FOR ATF BY LUCIAN BERNHARD IN 1932*

A SPARKLING ALPHABET THAT

*ABCDEFGHIJKLMNOPQRSTUVWXYZ&\$1234567890*

GIVES A PRINTED PAGE LIFE...

*a b c d e f g h i j k l m n o p q r s t u v w x y z Th., ' ' " " - : ; ! ?*

A complete showing of Bernhard Booklet and  
*Bernhard Booklet Italic* appears on pages 48 and  
49 of your "BOOK OF AMERICAN TYPES."  
A new and complete showing of these types is  
now available . . . . will be sent upon request

AMERICAN TYPE FOUNDERS • ELIZABETH, NEW JERSEY







# Specimen Review

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. Frazier

PACIFIC TYPESETTING COMPANY, of Seattle, Washington.—Though the border and ornament appear a bit too "strong" for the type, the title page "Postage Stamps of Guatemala" is well designed and Garamond type is always good. With the border and ornament printed in a rather light and soft blue, or green, we would consider it highly satisfactory.

CRAFTSMAN TYPESETTING COMPANY, Dayton, Ohio.—You rang the bell with that blotter "No other Dayton Shop sets up to 42." It has the punch, with the head in reverse in a blue ribbon across the top, and with "for 42-em service phone 6942" in reverse color on a large circle in bronze on the left side below. You surely put it over.

BRISTOL SCHOOL OF PRINTING, Bristol, England.—Your "Year Book" is excellent in every respect. Modern and conventional work are alike exceptionally well interpreted. The cover is a dandy. The cover, printed in oil inks which give the tone and density of water-color inks, is striking indeed and emphasizes the better features of the present modern style.

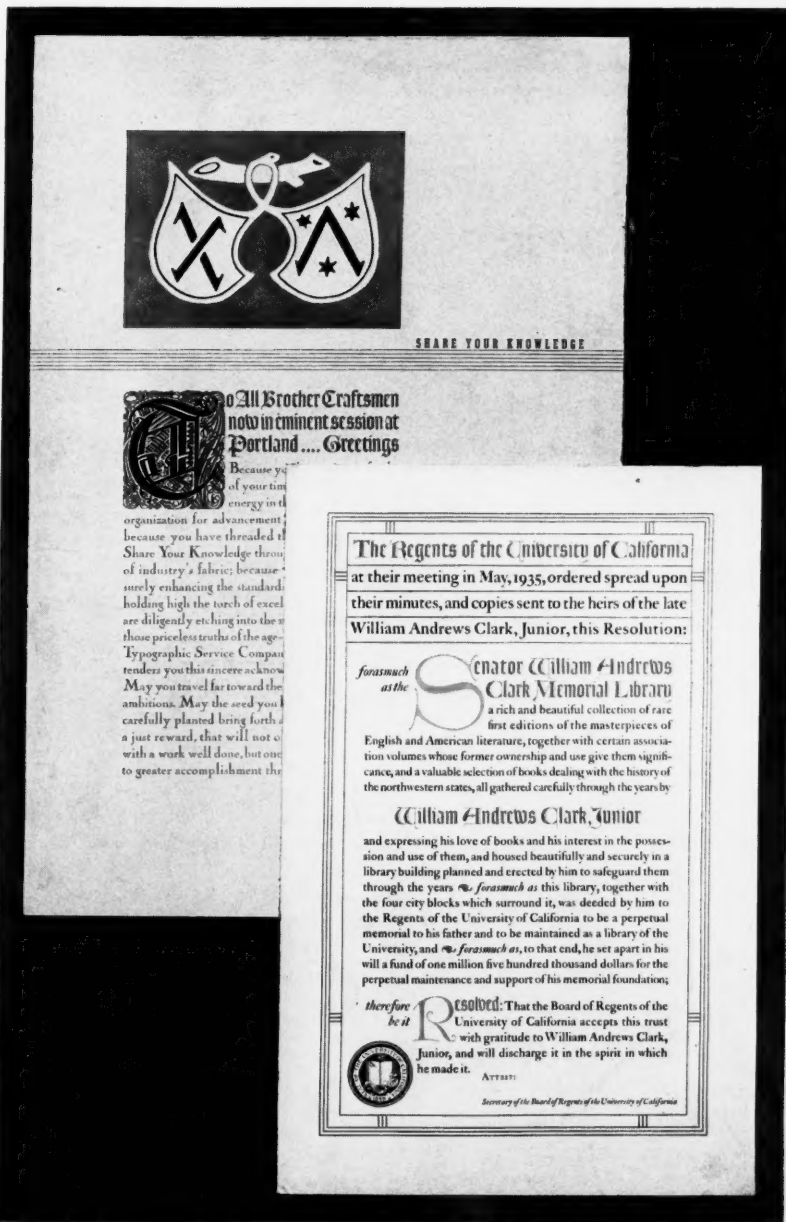
THE COMET PRESS, Brooklyn, New York.—Your series of blotters featured by characterful pictures of old-time masters in the use of type is outstanding. As would be expected, press-work, like design, is excellent. However, a few are apparently crowded and word spacing is too wide on some; for example, that one featuring Giambattista Bodoni. Spacing between words should be sufficient to set them definitely apart.

KOENEMANN-RIEHL AND COMPANY, Evansville, Indiana.—There is plenty wrong about the funeral director's envelope. First of all, the Old English lettering is crudely amateurish and ill designed. Again, in the two-color letter, the outline in black scarcely shows, due to the strength of the bronze, which aggravates the crudity of the lettering. Again, it is crowded, and makes a very bad contrast with the Copperplate Gothic used for the address.

STANDARD PRINTING COMPANY, of New Orleans, Louisiana.—There is no fault to be found with your letterhead, which is excellently done. It is a centered arrangement, which many today consider static, favoring off-center (ocular balanced) forms, but with so much work done that way, the centered arrangement, in contrast, has distinction. It is restful and pleasant, with force and distinction imparted by use you have made of colors and type.

F. C. PECK, New Market, New Jersey.—The program booklet of the Horse Show is far superior to most advertising programs, which usually are crowded and a bit staccato, with rapid changes from one form of type to another. The cover is effective in layout and distribution of white space. The program pages are quite satisfactory and ad pages most refreshing, with display limited practically to sans serif. Ads in such booklets are too often a conglomeration of every type face a shop possesses, or can borrow.

THE JACKET for the tailor's folder, printed in silver on glossy black label-paper, is very



Two gems from California. Above, a giant folder by C. Charles Stovel, of Typographic Service Company, Los Angeles, printed in gray, black, gold (rules) and vermillion (initial) on India stock. On the piece from the University of California Press, rules and emblem are gold, missal initials are in "50" blue, Goudy text display in red-violet, and other type black. It is printed on rough, white hand-made-quality paper. To visualize the effect of these in colors, and full size, will prove interesting

# I AM THE PRINTING PRESS

born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass. I sing the songs of the world, the oratorios of history, the symphonies of all time. I am the voice of today, the herald of tomorrow. I weave into the warp of the past the wool of the future. I tell the stories of peace and war alike. I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal. When I speak, a myriad people listen to my voice. The Saxon, the Latin, the Celt, the Hun, the Slav, the Hindu, all comprehend me. I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomize the conquests of mind over matter. I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches, at sunrise, at high noon, and in the waning evening.

I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust. I am the printing press. — Robert H. Davis

Printed by the OSHIVER STUDIO PRESS at 802 Chestnut Street in Philadelphia • An Organization for the Production of Good Printing

Interesting and effective typographic presentation of famous copy which glorifies the art of the printer. Margins are proportionately smaller than on the 11 by 16½-inch original, which is printed in red-orange and black on rough, white antique paper stock

Contents Merchandise. Postmaster: This parcel may be opened for postal inspection if necessary.



for

Contents Quantity  
**Rapid Service Press**  
470 Atlantic Avenue  
Boston

a day and night printing service



for

**RAPID SERVICE**

470 ATLANTIC AVENUE . . . BOSTON

Of these two labels used by a progressive Boston printing house, the editor prefers the upper one. It is printed in black and red on middle blue stock, the other in black and red on dull yellow

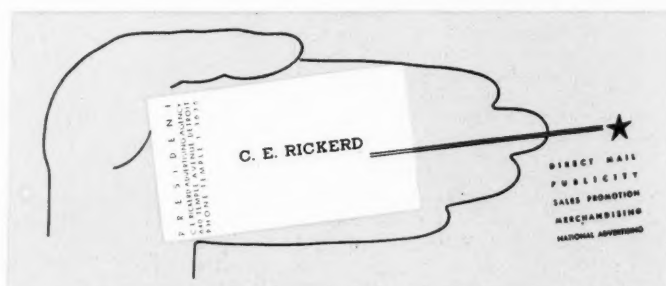
impressive. The gentleman pictured in evening clothes, standing out from the black background, arrests attention and intrigues interest. Our only adverse criticism is that the words "Peter Jackson" in the lower right-hand corner are proportionately too small and too insignificant. The inside spread on white paper is neat, but severe and too dignified. A small cut or ornament in the right spot would help a lot. Spacing between lines of text tends to be just a little too wide.

THE LONDON SCHOOL OF PRINTING, of London, England.—"Paper and Its Relationship to Books" is a commendable achievement even from you, a treasure for any book lover or self-respecting printer. We regret, in view of the excellence of text, typography, paper, that the lines of Forum caps on the cover, small-title, and main-title are so decidedly crowded. There is not enough shoulder on any face to provide adequate white between lines, and particularly is this true of faces of sound, "monumental" character like the Forum, which, in the humble opinion of this writer at least, is one of the finest and most beautiful of all the romans that we have available.

THE PETERS PUBLISHING COMPANY, Seattle, Washington.—You say in your letter "We have tried to take the old handbill and give it new life—and a bit of beauty." It is too bad more do not make the attempt, for thanks to the use of interesting and effective headings, combining illustration and letter, you have succeeded. You could make better use of white space in the various type panels, for we find wide gaps in places, with lines crowded elsewhere. These grocery and chain-store displays are difficult in any case. The green on your letterhead is too weak and too bright. Despite the size, the glare and faintness are such that reading has been made difficult.

ALBERT S. CAIN, of Grand Junction, Colorado.—The letterheads you submit are characterful, striking, and well set in up-to-date type faces. Our only criticism applies to crowding of lines in some cases—in most cases, in fact. It is surprising what the addition of one-point leads will do. Particular examples for consideration in this regard are those of Eliopoulos Store, where the lines definitely pile upon one another, and Winfield's. Particularly smart are those of Bob Kay, Brunner Electric Company, and Claire's Beauty Salon. These would stand out in any company. A most interesting arrangement was decidedly handicapped by type used on the heading of Schmidt's Hardware Company. While types of this modernistic character had quite a run five or six years ago, they are all but forgotten now, with the vogue for cursives like Trafton, and Egyptians like Stymie with which to work.

CARL P. MILLER, of McPherson, Kansas.—While the picture created by your letterhead is interesting and striking, there is much to be desired from the standpoint of clarity, which the exceptionally condensed letterspaced matter does not provide. In cases where there is so little copy, however, the time required to work out the puzzle is, as a rule, not great. Therefore, we say, the satisfaction you will get from opening the eyes of those who receive your letters is perhaps sufficient compensation. Our own opinion is that when capitals are letterspaced—and regardless of what anyone says to the contrary, it is not good practice to letterspace extra-condensed type—letterspacing, for best effect, should be uniform in the different lines. Your letterhead is a crackerjack as a stunt, but we should fear to entrust any advertising message that was particularly precious to either the type that has been used, or to "pictorial" handling of this kind.



C. E. Rickerd, well known advertising man, and the American Printing Company, of Detroit, collaborated in the execution of these two decidedly outstanding blotters

The Inland Printer for September, 1935

HAYDEN PRESS, of Columbus, Ohio.—The folder, scored and die-cut to form a base for standing up on tables, for the Mills Restaurant, is quite interesting, although the typography is not beautiful, particularly because of the ragged edges at the ends of lines of text and some crowding in the lower part. We feel that you erred in the color selection. The gold used for color bands is not particularly good, appearing dull, nor does it make a pleasant contrast with the salmon-colored stock. Furthermore, it tends to make the type matter printed over it a bit indistinct. Our own preference would have been some color other than gold for the bands. We note one of the weaknesses of the type face in which the line "Mother's Day" is set, and that is the decided separation between the "R" and "S" on account of the apostrophe. This is rather unsightly, and on particular work the type of the apostrophe should be cut off and set in a mortise of "R" or "S."

"SOMEBODY HAD AN IDEA." That's the beginning of a personalized message of James Thomas Chirurg Company, class and industrial advertising agency, of Boston, Massachusetts. It's a series of sixty-second interviews—a new way of telling the story of successful campaigns for clients, new in that most of the pages of the thirty-two-page book, size 9 by 12 inches, are actual full-page advertisements of the clients and their products. A criticism might be that the line of demarcation between these reproductions and Chirurg's own sales talk is not sufficiently defined. Yet no criticism (well meant, of course) can detract from the power of this presentation by one of the country's leading industrial advertisers. Printed in many colors on heavy enameled stock, and spiral bound, "Ideas" is excellently executed from plan to presentation—a costly but worthwhile personalization by having the individual recipient's name perfectly printed on the front cover.

FREDERICK W. SCHMIDT, of New York City.—So far as styling and the impression created are concerned, the brochure "Rene Lalique, Sculptor in Glass," is an outstanding piece of work. It has character and distinction in a high degree. The yellow-olive color is quite all right, and certainly distinctive on the cover where type is large. For the text matter, however, it was not such a good choice from the point of view of legibility. For Ultra Bodoni in a rather small size, a type face so hard to read in black, the maximum contrast between type and paper would seem to be required; but here on a toned paper, not pure white, this type is made less legible by the light yellow-olive, and there is certainly insufficient contrast between printing and paper to make the letters clear and sharp, as they should be for easy reading. White space

between lines of text creates a characterful appearance, but, after all, what is the use of writing copy if it is not intended to be read, but in case it is intended to be read, why not make the act as easy as possible?

EMPIRE PRINTING COMPANY, of Fort Worth, Texas.—Even though the name line should be moved slightly to the right to overcome the effect of being overbalanced on the left, we like the general arrangement of your letterhead. The groups below the band would not have to be shifted, and the shift of the name line should be about two picas. There is a scattered effect, a lack of unity, due to the arrangement and the wide difference between the units. The spots in the line on the band also contribute to this scattered effect, as does the wide spacing between the three words in that line. You made a decided mistake in printing the small cut of the hand press in light blue, which, while satisfactory for the color band—over which type is printed in strong blue—is entirely too weak for the press illustration and the initial "M" in the group on the right. Unfortunately, you used three decidedly different and inharmonious styles of type; the engravers' block letter, the Old English, and finally, the decorative swash initial "M." No two of these work well together, while if the initial "M" in too weak a color were eliminated, and the press ornament were printed in a stronger color, the effect would be outstanding. We suggest that you use more snappy colors; in fact these colors appear very weak—thin, perhaps, best expresses our feeling with regard to them.

If I WERE a printer's salesman, I'd like to sell for a house that has the

LIKE  
DARK-  
NESS  
*disappearing  
before*  
Light



Stark clarity and becoming dignity are emphasized in this folder of a Boston printer. Impressive, because of sizes of type used, and the piece as a whole tends to indicate that faithful old Caslon is still able to do a good job

## Matches for Sale!

Here, your copy is not regarded as so many words that must be put into type, but as a message and story that you wish to convey with the most telling effect.

We read it to the last line before we set the first one, for how can you go about a thing at all intelligently if you don't know what it's all about? The feeling and fancy and motive and meaning, sometimes even the rhythm and the romance that the author breathes into his copy, we weave into our typography. Thus the two strike a match without which there is no instantaneous spark to fire the reader's interest.

WARWICK TYPOGRAPHERS

## Are You Particular About Typography?

*Fine!! So are we*

WARWICK TYPOGRAPHERS  
309 NORTH TENTH STREET • CENTRAL 9210

Well known and able Saint Louis typographers again assist and inspire our readers by submitting these mailing cards. Originals are 8 by 6 inches, with match stem on upper one printed in yellow, red also being used. The other is in brown and red on buff stock

## Printing

which had entered the world so gloriously as an Art in the fifteenth century, gradually gave way in the seventeenth and eighteenth to the demand for cheap books—not low cost, but *cheap*. How remindful that is of the present day. There is a satisfaction, however, in knowing that in the end too much cheapness brings about a revulsion of feeling which creates a desire for things of quality. Printing is a fine barometer of that desire. Right now we notice a decided revival of interest in the work of The Abbey Press, and the depression seems to be disappearing—like darkness before light.

CALL TROWBRIDGE

7636



# CRAFTSMANSHIP

IS THE THING  
WHICH MATTERS MOST

OF ALL IN  
THAT MOST WONDERFUL  
OF ALL INDUSTRIES  
PRINTING



## THE HOME OF LOVELY PLAYERS

BY SIDNEY CHARTERIS



## PLEA FOR THE PEN

BY JOHN STONE



City of Birmingham School of Printing  
General School of Art & Crafts  
Margaret Street  
1935

## Ballads of Old Birmingham



## CHRISTOPHER WREN

whose bicentenary St. Paul's has a special right to celebrate, was one of those many-sided geniuses who are perhaps less rare in the history of Italy than in that of England. With his versatile and far ranging abilities, he would, no doubt, have achieved a very high reputation in many fields of labour if he had permanently given to art, experiment or research powers which men of note had already described as 'miraculous'; and yet his main contribution to history is that of an architect of fertile gifts, large and original conceptions, and deeply religious feeling. The churches which

3

vision of The Akerman Standard Company, of Providence, Rhode Island. Armed with the sixteen-page-and-cover booklet, "Halftone Printing," produced by this concern, I'd need but little else to get orders. Using half each gloss paper and dull coated, various subjects are shown both poorly printed and well done, the contrast coming from inferior makeready, poor ink and spotty presswork on the one hand—skilful makeready, proper ink, and clever presswork on the other; same halftone and paper used in each case. In the hands of a salesman who knows how to handle the book with a prospect, the very definite lessons put right before the eyes are so obvious that we can't see how such a salesman could fail to land orders almost every time—the "almost" makes allowance for the small percentage of "impossible" buyers. There's some excellent "reason-why" selling talk in the book, too, that our friend the salesman could and should use as additional ammunition in his contact. White ripple extended cover, size 9¼ by 12¼ inches, inside pages rubricated by Oxford border, with a four-pica margin all do their part towards making this a striking sales story.

WE BOW OUR HEADS in humility on tackling the job of telling you about "The Fifteen Tours" of the Boston *Herald-Traveler*. So complete is the plan—so enthralling the copy—so splendidly done the etchings that adorn. And then along comes The Printing House of William Edwin Rudge, giving its final magic touch! No wonder we're bewildered—that we hesitate at our task of trying, in a few words of cold type, to paint the wondrously colorful story of one of the finest advertising campaigns we ever have been privileged to see. Picture a series of four-page folders, done on Worthy Signature of hundred-pound weight, page size 11 by 14 inches, with superb etchings from the hand of Sears Gallagher, portraying historic Boston, so marvelously reproduced that one simply cannot believe they're not originals. Add to this a composition and presswork craftsmanship that defies superiority. Enjoy the trenchant yet subtle word-weaving of a genius at copywriting. Comprehend the masterfulness of the plan. Then you'll wonder, with us, just what is left for the other Boston papers to do about it! Let's quote from the letter written to us by George B. Hendrick, Rudge's president: "That these messages are being read and that the very busy executives to whom they are sent are listening to the business logic presented is definitely known." (Thus satisfying the cold-blooded among our readers who demand "results.") Hats off to Gallagher for his etchings; to the "unknown" copywriter for his word-pictures; to Frank L. Henahan, designer of the campaign; and to The House of Rudge!

KRIEGER PRINTING COMPANY, Toledo, Ohio. —We think the folder, "We are equipped for good service," announcing the installation of a new automatic platen press, is quite striking. The cover on which the title is printed in black over wide blue bands, with thin orange rules on either side, is particularly effective. The same idea is carried out across the center spread where the display, similarly handled, is "... and can give you that service at a reasonable price." Now comes a point which we cannot mention too often, because it is constantly having effect, and that is the tonal weakness of yellow. Unless on dark paper, yellow doesn't stand out, being the color nearest white in weakness of tone. It is particularly bad for body printing, especially where type also appears in black or some strong color. Considering the center spread, you will note that, while the yellow band is quite all right for the rules, there is a glare and an effect of indistinctness in the illustration and line of

Student work from the Birmingham (England) School of Printing, unequaled by that of any American school. The original of the cover featuring the two quills is in bright green on buff, and the illustration on the Wren page is vermilion. Mottled stock makes the "Ballads" cover effective



type printed in the same color. The type message might have been set a size larger, even though the signature would have to be set somewhat smaller, to be more in proportion to the page and the strong color effect, although the bands could be raised a little to accommodate the larger size. The type used for the text does not harmonize with the display, for which Egyptian type was used, the body being in a contrasty roman. For good contrast, if roman is to be used with monotone faces, it should be one of the old-style varieties. The blotter is effective in arrangement, but the trouble is that the design is so pronounced and the colors so strong, one is apt to forget the type matter, which, after all, is the sole excuse for any piece of printing. If the same type matter were to be used, and the same decorative units, the decorative units should have been printed in weaker colors, and rather than use red and yellow for these colors, we believe the effect would be more pleasing, also more striking, if blue and yellow were used, or red and green, both in delicate tints.

FRANK MAHER, of Melbourne, Australia.—Not at all outstanding, specimens you submit rate as commendable, average work. Among the better items is Cameron's envelope, on which, however, lines of sans are crowded; Menzies Hotel menu, December 6 dinner, and the card of Experimental Radio VK3FZ are other good items. Interesting of design, also impressive, the Astoria Cafe card is not well whited out. Quite open at the top, it is crowded below. Too much copy handicaps the center spread of the "Good Health" folder, the title page of which, with a bright yellow background over the upper half, and a medium green over the lower half, is striking, copy being overprinted in black. Margins inside are too narrow and the Cheltenham Bold italic headline is not only weak in the size set, but gives the spread an old-fashioned effect. The fourth page is similarly ineffective. The "Village of Wonders" booklet is bad, lettering of the cover being crude and unpleasing. Effect is not enhanced by printing in dull red and a dull blue, which is weaker in value than the red, the reverse of what it should be. It is insipid. The copy for the inside seems to have been just handed to the machine operator with instructions to "slap it up pronto." A card, "Christmas Holiday Service" for the Relova Laundry, is much too choppy, with large type—crowded too much, by the way—ornaments, and color accents positioned without pattern.

LOVELL & RUPERT CURTIS, of London, England.—The brochure for your client, Hector Powe, tailor, is a really outstanding item, which reflects credit on you and the printers, Spottiswoode, Ballantyne and Company, also the customer for his judgment in selecting concerns capable of the best advertising and printing achievement. The idea of printing the text section on dull stock, reducing the width of each such page and in setting alternatively with full-width pages of four-color process, is quite a departure. Interesting is the fact that with the pages of copy on dull paper narrower than those on coated, illustrating men's styles, the reader sees one illustration full size and on the facing page a band where only part of the picture appears. Text pages at no time handicap the colorful effectiveness of the pictures. It is planned to simulate the program of some special theatrical performance, the title on the cover being "Hector Powe Presents Suspense, a Melodrama in Six Acts." Cartoon characters, back of footlights, along with the title lettered above, intrigue interest in a big way. Text selections with marginal line sketches in two colors carry through like the score of an opera performance. Indeed, it all is not only effectively

When a firm which appreciates fine craftsmanship and is willing to install fine types employs a top-notch typographer, trouble in the guise of lost orders and cheap, unprofitable trade comes to contemporaries. At Cleveland, Joseph Thuringer and Bohme & Blinkman form the ideal combination

TELEPHONE HARRISON 5631

**DOOLITTLE & COMPANY, INC.**

234 SOUTH WELLS STREET CHICAGO - ILLINOIS

*Advertising*


*Valley Cheese Corporation*

MANUFACTURERS • IMPORTERS • DISTRIBUTORS • 1919 VESTRY STREET • NEWARK NEW JERSEY

**BOSTON INSURANCE COMPANY**  
**OLD COLONY INSURANCE COMPANY**

 SALES PROMOTION DEPARTMENT

87 KILDY STREET, BOSTON, MASS.

 **JOHN EDWARD COBB** *Typographer* RACINE • WISCONSIN

**HANHART AGENCY • Insurance**

COMPLETE FACILITIES FOR WRITING ALL FORMS OF INSURANCE AND BONDS SINCE 1870

FIRE, THEFT AND LIABILITY  
PLATE GLASS  
WIND STORM  
AUTOMOBILE  
INDUSTRIAL

809 TIMES BUILDING - PHILADELPHIA

*Victor* **ADDING MACHINE COMPANY**

GENERAL OFFICE AND FACTORY 3000 NORTH ROCKWELL STREET

*Chicago, Illinois*

*The* **MUNISING** *Paper Company*

Modern letterheads all. Doolittle's is printed in black and purple-blue on white, and the one just below, from a portfolio of the Neenah Paper Company, is in dull red and black on India stock. A dull red-orange is the second color on the ultra-modern heading of the insurance company designed by Ray C. Dreher, whose work is frequently seen in these pages. Mr. Cobb printed his in a very light brown and black on India-tint paper. J. F. Tucker, ace letterhead typographer, contributed the next two, lines in Trafton being in brown and green respectively. Both designs are printed on buff laid stock. Finally, the original of the Munising heading, creditable even to Norman Venstriss, is printed in black and red on pink bond paper. It is striking and colorful

conceived, planned, designed, and executed, and beautifully printed, but exceptionally interesting. We cannot conceive of anyone receiving a copy who did not read it through. Indeed, we can criticize only the combination of extra-bold Bodoni and Garamond on the final page. Considering that 100,000 copies were produced, it is a big order.

PHILIP A. MYERS, Newark, New Jersey.—The work you submitted is better than average, and indicates an understanding of reserved modern layout, also an appreciation of the part type faces not commonly seen may play in the effectiveness of printing. The letterhead of Thomas H. Cox & Son, your own two cards, and the card of the Tie-Knee Shop, are outstanding. On your card where the three wave-line rules on the left bleed off the page at top and bottom, the lines of the major group are very decidedly crowded, in view of the large amount of space elsewhere. The letterhead would be improved if the three lines of the major group were spaced out a bit, but particularly if single one-point rules were used between them instead of parallel half-point rules. Of course, these double rules harmonize in a way with the type of the main line, although too light, but the fact that the other type is sans serif makes a single-line rule preferable. On the Tie-Knee Shop design, double rules, one thick and one thin, are inappropriate with the sans-serif type, being suitable because of their contrasting character with type like Bodoni, having thick stems and thin hairlines. Decided crowding is evident on the Cox invoice form; it emphasizes the need for wide spacing of lines set altogether in capitals. The other specimens are in the main satisfactory, although attention is directed to the decided lack of harmony between the extra-bold Bodoni and the condensed Cheltenham Bold used for display on the Novelty Sport Shop announcement. Aside from this unsatisfactory combination of types, the piece is poorly done, no style in composition whatever—just a mess of long and short lines, that's all.

CONSOLIDATED PRINTING COMPANY, Middletown, Ohio.—So far as layout and display are concerned, your two blotters are exceptionally good, though we feel the rules and circle around the main group of the one, "I wish I had advertised," are just so much excess ornament, being detractive from important type matter by too close proximity. Your main trouble, however, is with colors. You should never have selected light yellow as the second color on the one entitled "Hats off to the winner," especially on dark brown stock, unless, of course, it were printed over a base color on which it would show. It is practically impossible to read the heading, despite its being set in a large size of Ultra Bodoni or equivalent. Type, to stand out, must have something to stand out from—contrast. A sparkling green was the proper second color, not a tint of green, considering the stock, and, used at the base of the picture featuring a horse race, it would have suggested turf, thus killing two birds with one stone. Your letterhead, invoice, and order forms, for all of which the same design is used across the top, are very good typographically, but again the weak brown and buff tints, while harmonious, by analogy are too weak, and the whole gives a washed-out appearance which is displeasing. Next time try printing these with both colors darkened a bit, and notice the difference. Especially should the key color, brown, be stronger. The statement form, featured by three circles of green, yellow, and red respectively, is interesting, effective, and well arranged. It suggests over-decoration, short rules and circles dominating the type. Narrower rules would correct this.

# The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

## New Halftone Technique

We have received inquiries about a new halftone-printing technique. It is described as a method of platemaking and printing, stated to be imported from Europe, in a booklet sent out by one of the largest printing concerns in America. Have you any information on this presumably new method?

The booklet referred to is out of print, as is the companion booklet which shows regular halftones and the new-method halftones printed side by side. The same subject is used to make the old- and new-style halftone plates. We are not informed as to the new method, but apparently the photoengraver used strip film instead of wet-plate negatives. The dull halftone-black ink used is an exceptionally fine black, with no trace of the blue toners commonly used in halftone inks. The new-style plates are printed on India dull-coated paper, with an ample (many will say excessive) supply of ink. Some of the "new" plates are "filled up" between the halftone dots—from excessive ink. Even with this blemish the new-method prints are superior to the old. Varnish of the ink being transparent, the India paper gives a dual-tone effect.

## "Tailing" on Cylinder Job Press

We have had some trouble with "tailing" on the bottom of cuts on a cylinder job press. This also appears on the type. Also a shadow runs up about six points into the cut. We have had several repair men work on the difficulty. Each was inclined to lay the trouble to our cuts. Most of our cuts are mounted on wood. One repair man said we should carry the cuts type high; another said three-thousandths below type high, and still another four-thousandths over type high. We have always had our cuts type high. The press is twelve years old. What we want to know particularly is how high our cuts should be carried and why.

The packing on the cylinder on this press should be even with the bearers (except for heavy paper and card, when it must be lower than bearers). The bed bearers should be .916 inch, so cuts should be type high. Exceptions are very heavy plates requiring extraordinary squeeze, when an extra sheet of paper may be used on the cylinder and another extra sheet under the plate. If four extra sheets are needed, place two under the plate and two on the cylinder. Each one of these sheets

should caliper not more than .003. If this old press has had hard, continuous usage both bed and cylinder bearers may be worn. These may be repaired. There may also be wear in the cylinder journals and it may be necessary to pull the cylinder down to ride the bearers firmly on the impression when a full form is run.

## Streaks on Solid Plate

We enclose sample of job run on cylinder job press. It was double rolled to avoid roller marks. Can these marks be avoided or will we always be troubled with them? Double rolling and slipsheeting consume too much time.

The solid plate must be level and type high. Set the form rollers with one-pica to one-quarter inch streak contact with ink plate and vibrator. Use dull halftone inks on wove offset book to print large solids.

## Worn Highlights in Solid Plates

Enclosed is a print of a job we are running. We are having much trouble with the halftones in the center of otherwise solid plates. The engraver says too much squeeze is wearing the halftones prematurely. Will you give us your opinion? Is it possible that they could have used soft copper? All solids have one sheet extra of sixty-pound book.

When you apply enough impression to print the solids surrounding the halftones you must relieve the impression on the highlights and middle tones (everything but the solids), else the halftones will be prematurely worn. The engraver is right.

## Perforating on Color Attachment

Enclosed find proof of a two-color job printed on a fifty-six-inch press with an attachment for printing the second color. We started this job with perforating rules in, but finally had to take them out because the fingers would tear off the packing. We tried running with a thin brass drawsheet, but the impression of the black form on the brass would not let the blue plates on the attachment cylinder print. I suggested that we try a cloth tympan, which probably would have held against cutting of the perforating rules, but the management finally decided to take the rules out and run the sheets through a perforating machine. We also had plenty of trouble with the blue plates cracking and slipping. I think this was because of solder in the center, (notice the joining line), which prevented the plate from hugging the cylinder as closely as it should have. This was a run of 150,000 sheets. The print that you have is one fourth of the sheet. Any suggestions will be gratefully received.

While you could use a drawsheet of buckram, bookbinders' Holland cloth, or linen, this is not necessary. A strip extending a quarter inch from the rule in each direction will answer. You can compensate for this slight ridge on the drawsheet by adding to the packing beneath where the ridge does not lie. Underlay the rules slightly if necessary. Rubber plates work well on the attachment for second color. There is a combination device which is attached to a cross-rod that perforates nicely when the perforations are parallel to the bearers. By arranging the form to utilize this device, you not only save a lot of trouble, the cost of putting the sheets through a perforating machine, but the damage done to rollers by perforating rules in the form.

## A COPY SUGGESTION

### Persistence

Persistence is the mother of miracles. . . .

It is half of achievement.

In advertising, persistence is the first law of success. Spasmodic hit-and-miss, or now-and-then advertising—little matter how clever—is seldom successful.

Persistence builds good will and creates confidence, and confidence is the one priceless ingredient of every business transaction.

Persistence overcomes buyer's resistance and generates buying impulses.

Plan to use printing persistently rather than using it only spasmodically.

★

Provence, Jarrard & Martin persistently mails good copy like this to all prospects in and around Greenville, South Carolina



## Printing on Wood Plaques

We want to thank you again for the recent information you gave us on die-cutting, and have another problem we hope you will be able to help us out on. We have a customer who wants us to print on wood. His jobs consist of a wood plaque about 7 by 14 inches in size and  $\frac{3}{8}$  inch thick, and a small plaque 2 by 4 inches in size and  $\frac{1}{8}$  inch thick. Either piece may have a variation of about  $\frac{1}{32}$  inch over or under the above thicknesses. This variation will run throughout the job as he tells us it is impossible to sand the plaques to an absolutely uniform thickness. The large plaque will carry about eight or ten lines of type and a trademark cut, the small plaque about four to six lines of type and a trademark cut. We have two practical presses, both platens, of different types. Can you tell us the best method to use for these jobs in reference to type, printing, ink, and method of procedure?

Brass type is used to print on wood, but other forms may be chromium-faced. Since the plaques differ in caliper you may either make ready for the thinnest and let the form "take it" when thicker plaques are going through (provided the difference is not too great) or you may have the

plaques put through the machine used to make wood bases level and of a definite height. If no local printer has this machine, your local newspaper, or the nearest photo-engraver or electrotyper may help you out on this. The ink used on wood is poster or job, depending on the quality of the job. The various platen presses may be fitted with special platens permitting sheets of wood up to three-quarters of an inch in thickness to be printed. Up to a certain limit, plaques may be printed on one type of platen by tying the throw-off lever in the off position and printing with it there, with the impression off. The platen must be set so that it is parallel with the form. Gages, preferably of considerable thickness, are cemented on the platen. For long runs, holes may be drilled in the platen. Screws with flanged heads must be inserted and used for gages. If you are going into wood printing on a large scale you should consult the concern (in your state) which makes presses that are designed especially for printing on wood.

## Milk-Bottle Cap Equipment

We would like some information regarding the equipment required to print milk-bottle caps in two or more colors. Please explain how they are cut and stapled after being printed.

Milk-bottle caps are printed, cut, and stapled in one continuous operation on fast automatic presses.

## Comment Requested and Given

Enclosed please find two sheets on which I would like to have you comment as to presswork. One sheet shows my makeready, another the makeready of another pressman. The latter was preferred by the foreman and given the OK to run. Chalk overlays were used by both pressmen; each used the same ink and press, but one pressman used dental rubber in the packing.

The makeready on both sheets could be improved. The foreman's preference carries more ink, but the highlights print broken. Your sheet prints better, but the ink is too scant. In an effort to print the edges of the highlights clean you surpassed the other pressman, but he kept a better color on the subject, the girl's head, although his highlights are broken. Both of you would do better by beveling off the edges of highlights from a point one-sixteenth of an inch inside of the edge and cutting the edge away entirely on the overlay, just two points inside of the edge. If more of the edge than this is cut away, the highlights will print broken and the impression will be thrown back on the edge so that it prints heavy, which is what you want to avoid at all times.

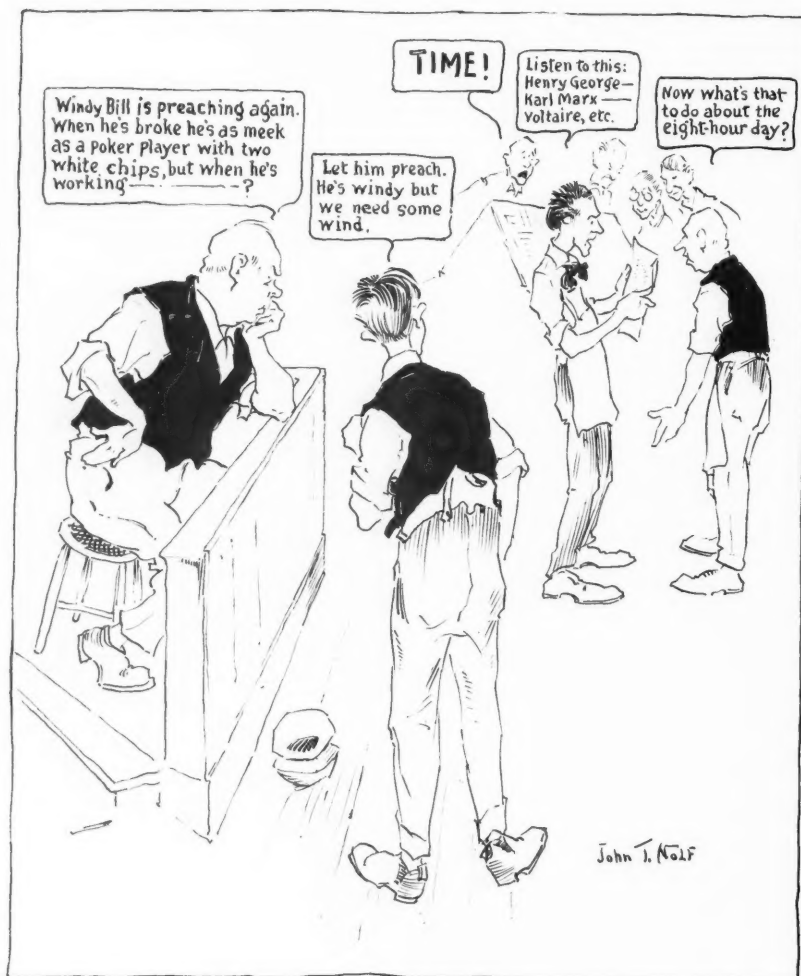
## Printing Flint-glazed Paper

While you referred us to our local inkmakers, we find that inks for use on flint-glazed need considerable doctoring. Will you comment further on this problem?

We find that standard flint-glazed takes halftone, job, and bond inks very well. If the brand of flint-glazed giving trouble in printing is up to standard in surface, the trouble may be traced to irregular feeding of the sheets into a fast automatic press. Flint-glazed is slippery and has a very pronounced curl upward. If the feeder is not delivering the sheets in register, causing the press to trip frequently, and especially if the sheets are winding around the inking rollers, trouble with inking may be expected. This trouble would be aggravated on a press not equipped with an ink fountain that automatically trips with the press trip. Flint-glazed would print best roll-feed, if it is put up in rolls.

## Silk Screen for Platen Press

One of our readers writes: "In your April issue you have an inquiry concerning a silk-screen attachment for platen presses. Such an attachment is obtainable, but it requires extensive changing of the press." Thank you.



"In the Days That Wuz"—"Windy Bill"

Cartoon by John T. Nolf, Printer-Artist



### Pressroom Layout Is Wanted

We are sending plans of our pressroom. You will note the jumbled condition. We don't seem to be able to help it. We are going to junk one of the old presses and install a modern press in its stead. Can you help us to arrange the machines to better advantage?

The press erector who is to install your modern press is probably better qualified than anyone else to advise you on the arrangement of the machines in your pressroom. After scanning your plans it appears to one not on the scene that the most important requirement is to place the two largest presses side by side, with the separate folding machine close to the delivery end of these two presses. This will avoid all unnecessary handling of large quantities of printed sheets. Other requirements must be considered in the arrangement of machines in a pressroom, such as atmospheric conditions, lighting, heating, foundation, with all of which a press erector is familiar by reason of his experience.

### Over-etching Spoils Overlay

Will you please inform me what is wrong with the enclosed chalk overlay?

The overlay is over-etched. The result may be traced to one or more of several possible causes: recent excessive humidity may have affected the composition rollers so that proper inking of the form with the stiff overlay ink was difficult; the etching solution may have been too strong; or the overlay may have remained too long in the etching solution.

### Printing on Soft Molded Rubber

Please forward all available information you have in connection with printing or transferring of several colors on to a soft molded rubber.

Very good results have been obtained by using rubber printing plates to print on both molded and unvulcanized rubber. Submit sample of rubber to the inkmaker to get the proper ink.

### Makeready for Halftone Forms

We have a rather unusual complaint from one of our customers. Enclosed is a little booklet which our customer informs us was printed in a private plant on a new cylinder job press. You will note that it is a very poorly printed job. It is the first job on the new press. Whether or not that had anything to do with the poor results we do not know. If you will give us your frank opinion we shall appreciate it.

Forms like these, consisting of machine-cast slug text and numerous halftones, require a thorough makeready and that requirement has not been met. There are blemishes that mar the cuts, which certainly were not there when they were made by the photoengraver. Whether the pressman is responsible or not is immaterial. He should not have allowed the job to proceed without calling attention to

these blemishes. A halftone ink better suited to the paper and the press might have been chosen. The printing trouble started when the pressman failed to make the units of the form level and type high. This omission rendered all the subsequent makeready ineffective. Also the subsequent makeready in the form of overlays was not thorough. Numerous gray spots show the need for more impression in those spots. The press cannot be blamed. Indeed, it functioned particularly well for such heavy forms on a new press.

### Color on Automatic Platen

Have enclosed sample of job I am to print on a 12 by 18 automatic platen press. Process inks are to be used. The colors are yellow, red, and blue. All the information you can give me on this class of work will be welcome and will be greatly appreciated.

First, get progressive proofs from the photoengraver, together with the name of the inkmaker who supplied the inks. Next, send a sample, the name of paper and press to be used, as well as quantity to be printed, to the inkmaker. Ask him to supply the inks. The makeready must be thorough, to match the progressive proofs. Register must be carefully watched, with frequent checks on it. One color is allowed to set but not become bone dry before the next is printed. In other respects the job is handled as a first-class halftone job.

### Seat Form on the Bed

I am enclosing two specimens of a job, one marked A and the other B, on which we are trying to print the black form on the green side of the dual-color paper. Specimen A is a sample showing how it appears on the automatic jobber. You will note the halftones appear muddy. After running a few hundred sheets we gave it up as a bad job. Specimen B was produced on a four-roller cylinder, and the cuts show up clear. While the cuts were not especially made for dull-coated paper, we would like to know if this job can be produced in some way on the automatic jobber so that the cuts will show up clear.

The form was sprung in the lockup and not firmly seated on the bed when the job was started on the jobber. The consequent rocking under impression has caused the muddy print. With this condition corrected and a more thorough makeready, such as the job received on the larger press, the form can be satisfactorily printed on the jobber.

### Send It to a Finisher

A customer of ours is in the market for a printing and die-cutting run: two pieces of stock, one celluloid or other transparent material, the other eight-ply board; both to be printed and fastened together in the center with a brass eyelet. The larger piece is sixteen and a half, the smaller thirteen and a half inches in diameter. Both pieces to be die cut to twelve sides. To whom should we send this?

One of the leading finishing companies.

# Printers!

*That's gold in them thar mailing pieces*



Business is better. Some of your "dead" prospects are coming back to life. You can get their business. The way to get their business is to advertise.

The way to advertise is to use the mailing suggestions that THE INLAND PRINTER has originated for you.

They have class, without being fussy or elaborate. They have selling punch. They will appeal to any prospect, large or small. They are sincere. They are pulling in orders for printers.

They are small. You can run them on the "trimmings" from your other work, or you can put them on your presses with another run, so they cost very little to produce.

These mailing suggestions are copyrighted—for your protection. There is no charge. If no printer in your town has reserved the mailing piece, it is yours for the asking.

Use your own illustrations and ornaments if you prefer, or, if you want the same ones that appear in THE INLAND PRINTER, you can get them for cost plus postage.

The fourth mailing piece of the series will be found on the next two pages. If you like it, write for it today. You will find others in your June, July, and August issues. Send your mailing piece reservations to:

**The Inland Printer**  
205 West Wacker Drive  
Chicago, Illinois



# STANDARDS AND HOW TO REFLECT THEM

Number 4 of our copyrighted mailing pieces for printers. There is no charge for its use, but only one printer in each town may reproduce it.

An electro of the above illustration will be sent at cost, \$3.50 (including postage). It's first-come-first-served. Send check with your order

**H**AS your business high standards—standards of quality, integrity and value?

Of course it has, or we would not be wasting paper, printing and postage in seeking a permanent relationship—with mutual advantage—between your organization and ours.

You have pride in your product, your merchandise or your service. Yet when you order printed matter which represents your business when you yourself are not there to speak for it, is that pride manifest?

## SALES PRINTING OF REAL DISTINCTION

FRONT COVER (TOP) AND SECOND PAGE (BOTTOM) FOR FOURTH MAILING PIECE

**Or does the printed matter you use look more characteristic of a rummage sale?**

**We know that printing can be made to carry to the mind of a prospective customer, quite unconsciously, a conviction that it represents an organization of stability, offering quality products worthy of his confidence.**

**If this is the kind of printing you would like to have represent your business, we should genuinely appreciate the opportunity—without the slightest obligation on your part—to make suggestions, and to give you an**

## **A PRINTING SERVICE WITH HIGH STANDARDS**

THIRD PAGE

**idea of the cost. This cost may not be much more than you pay for printing of "rummage sale" characteristics.**

**In referring to your printing, we mean all of it: letterheads, invoices, shipping labels, folders, booklets, catalogues—in short, everything printed on paper which, in one way or another, forms a point of contact between you and your customers, present or prospective. All this printing should be consistent in character and design.**

**Telephone: Graceland 2218**

**REX PRESS** 2550 LINCOLN AVENUE  
HAMMOND + + INDIANA

FOURTH PAGE

# URGES ADDING FINE TOUCHES

Composition is more pleasing when care is taken

By GEORGE HARVEY PETTY

to give work the finishing marks of the craftsman

» » TO A GREAT MANY PRINTERS about the country, the setting of straight matter means but little. They run up the line, put in or take out the necessary space between words, and let it go at that. But how often such carelessness or inattention to details spoils an otherwise good piece!

Setting the text is one of those small factors that has an important task to perform. Should it not be done right, the

tification. Many times you will find a word or two on the last line, or you will have a few letters too much. By setting the matter a pica wider or narrower, if the layout will permit, or by making a few little changes—such as breaking a word—you can, in most cases, get the word or words back and have a full-length last line.

No matter how you do it, the piece will look better and, in the end, you will only

ones, but once found, you can put them in the case and use them later. Garamont Bold on the monotype has a special dash in the first four sizes that may be used with many other faces of type.

For instance: Not long ago I set an ad in eighteen-point Kabel Light. The correct dash, I found, was ten-point Garamont Bold, with two points at the bottom and the balance at the top. The same day I set

*As* a companion to the Saybrooke frame comes the Saybrooke mounting. It has the exact bridge construction of the frame with all its attractive features of design. To those who favor the inconspicuousness of a mounting, and at the same time want something fine and enhancing, the Saybrooke is agreeably pleasing. It comes in white gold filled stock with a touch of engraving across the top of the bridge and a border of beading along the sides. Its high-arched bridge is particularly becoming to those facial contours which need added length to the nose line.



Test your knowledge of refined type spacing. In one line of this group two things, not everyday practice, have been done to improve the effect. The "T" and the "o" beginning the third sentence have been mortised and four points taken from before "T" to give optically uniform spacing

entire piece is spoiled. The several good book printers in the country—Rudge, the Grabhorns, and others—have, of a necessity, paid close attention to this phase of the printing art. Their work is to be appreciated and commended for its artistry and for its craftsmanship.

I have come to several conclusions that should prove of benefit to those who heretofore may have thought the matter to be unworthy of much thought.

First of all, in commercial work, there are times when it is not profitable to put the text on the machine. This is particularly true when all machines are tied up with other work and you have several sizes of type to set with only a few lines of each. If you set it by hand, one good thing to do is to run the matter up loose in your stick, putting the regular spacing between the words and paying no attention to jus-

be a few minutes the worse for time. Quite often, too, you can leave out a word or add one without changing the meaning (you will have to know the customer to do that!) and arrive at the same ending.

Perhaps you won't get to go over to the next alley and tell John there that story running loose in your mind, but the front office will notice the better-looking work, and your standing will be enhanced.

Just a few words about dashes: The weight should be about the same as the vertical strokes of the type, the width that of the body of a lower-case letter. If you are working on a particular order, for a cranky customer, and are setting all of it by hand, remember this rule and put it into execution. I think that all concerned will be more pleased—including yourself.

You may have to hunt around for several minutes before you find the right

some eighteen-point Bernhard Light. The best dash we had was an eight-point Garamont Bold with the same spacing at the top and bottom as with Kabel Light! So you see these Garamont Bold dashes are versatile and may fit in at any point.

Remember, however, *not* to justify at top and bottom until the piece is made up on your galley. If you do it before then, the spacing will probably fall out as you transfer the type from the stick to the galley and you will have to do it all over again. And that's work!

Spacing between words should vary but little. Of course, there are times when you simply can't get away from it. If you have the choice between breaking a word, spacing wide, or letterspacing, break the word. The finished piece will look better.

If there are two hyphens in a row at the end of lines, that is all you are permitted



for good typography. If more appear, then something else will have to be tried—such as changing copy (again if the customer doesn't object!) or perhaps letterspacing. And that brings up a subject that has caused much discussion and thought. For letterspacing is about the most delicate subject that any printer dares tackle.

If, when you arrive at the end of the line, you find you have a little too much space to take up properly between words, you will have to do some letterspacing. Pick out the letters that *appear* to be closest together and drop in a copper. If that doesn't prove to be enough, you will have to go to a copper between all letters. However it may be, that line will look different from the rest. You simply got a bad break and can't help it.

of the line and four at the last. Not one disinterested printer could *measure* and find the discrepancies. When you set the next line, throw the extra space in the center. By varying in that manner, the finished work will have even appearance, despite the added spacing you have scattered over the page.

Back to letterspacing: If you are setting a narrow measure, and find you have only three words in a line; the next is one that cannot be divided and you still have twelve points to fill out the line. Six extra points between words would be too much. Letterspacing the entire line would give you inadequate space between words. It is my opinion that you can letterspace the first and last words. I maintain that uniform spacing throughout a piece has as

the "T," but you don't mortise in the "w," thus killing that unnecessary white space. The result is even worse than if you hadn't even changed the spacing before the first letter. By all means, if you start to do a piece right, finish it, no matter if it does take a minute or two longer and a little more work than you expected.

Many firms like to emphasize a word or series of words in the text by running them in capitals. If they absolutely insist on it, there is no other course to pursue. But if they have no set rule, then you are at liberty to do as you please. Italics look much the best. The result is an even gray appearance, and you have no over-supply of larger capital letters to mar the page. That means something, even to those who may not know why the page looks good.

Especially for men has the Mansfram been builded. Simplicity is its motif—a virile simplicity which bespeaks character and strength. It has been sought to create something of beauty, something artistic, something to stand on the plane with Bertram Mayfair, yet something to be worn by the manliest of men, and the Mansfram has lived up to the hopes of its designer, for it has proven to be the outstanding frame of distinction in men's spectaclewear. Obtainable in either a Superaydium or Fleshtone finish, its truly masculine design distinguishes it as a frame for a real man.



For better balanced word spacing in this group, one point additional was added in spaces 2, 3, 4, 9, and 10 of the first line; 3, 7, 8, and 10 of the second; 6 and 8 of the third; and 7, 9, and 11 of the third. While the type is 18-point Bernhard an 8-point Garamont Bold em dash has been used

A few thin spaces scattered in a line of the new sans-serif type doesn't hurt at any time. If you study all the faces of type in your shop carefully, you can figure out many things for yourself. Always, however, if you can, keep away from one or two-word last lines. In nine cases out of ten, the customer will see your point of view and let it go at that.

With the new trend in typography—abundance of white space—you can do many things that you could not heretofore do. For instance: When you are setting eighteen-point type, six-point leaded, you don't have to be so careful about spacing between the words.

Suppose, when you get to the end of the line, you find you have eight points to fill out in sixteen spaces. You don't have to drop a copper in each space. Just drop in eight one-point spaces, four at the first

much, (if not more,) to do toward making a satisfied customer as any other factor.

Now, supposing it is the rule of the shop to carry even spacing between words even if a new sentence begins in the middle of the line, how are you going to work around the period and the beginning letter of that next sentence, a "T?" In that case, you can easily cut space. That is particularly true if you have to save a point or two to get the last word in. If the type is of large size, you can even cut out more space than needed, distributing the extra point or so in other tight spaces. The result will be more pleasing. There is no set rule for this; you will have to work the matter out to your own satisfaction and probably with little help from others.

Now, suppose the first word of a sentence beginning in the middle of a line is the word "Two." You cut space before

A word or two about initials. A great many times, in the case of two-line initials and particularly with a "B" or an "S," the upper part of the face is a trifle narrower on the body than the lower part. Mortise in and shove the first line of the text over. Perhaps you can throw the space between the tight letters of the first word and better that. It may mean only a point and may perhaps take you a minute or two, but the different appearance is well worth the time spent in doing it.

In conclusion, let me again say that the setting of the body matter of a piece either makes or breaks it. Excessive white or black spots, or a noticeable number of hyphens cause many an irate customer. By all means, pay a little attention to this part of our art. You will be rewarded for your care and pains, at first in personal satisfaction, later in more tangible ways.

## Less Sub-Standard Paper Competition

**T**WO DISTURBING COMPETITIVE FACTORS bid fair to be modified to some extent in the near future: The quantity of sub-standard plain papers is to be reduced by paper manufacturers and merchants by 50 per cent; the price of coated-paper seconds and job lots is to be raised 5 per cent.

For several years paper merchants have recognized the economic importance of mill-ends, rejected job runs, and other sub-standard papers. Manufacturers could not afford to stand complete loss on them; commerce and industry were entitled to any advantages of salvage when used for whatever purpose they might be suited.

But of late the quantities of such stocks placed on the market have increased to the point where they interfere with the movement of standard papers and are beginning to enter into direct competition with them. Such a situation is not healthy for either paper merchant or printer. It is believed the reduction in the quantities of one and the increase in the price of the other will effect a wholesome check on the situation, and perhaps will stabilize the relative consumption of each to somewhere near its proper proportions.

The coöperation of paper men and printers that brought about this modification is a fine example of the spirit which is always needed in these matters. It reacts for the good of all.

## Getting "Sure Hits" for Customers

**M**OST ADVERTISERS are looking for "sure hits" in the expenditure of their advertising appropriations. Economic conditions have reduced such budgets to a point where advertisers have no margin to gamble on doubtful media.

Repeatedly it has been proven that direct advertising by mail gets direct to the prospective buyer. In periods of low advertising budgets, therefore, the percentage of "sure hits" by direct mail is high, and especially high when it is used in connection with periodical space, radio time, and outdoor display.

The printer specializing in direct-mail printing, a very considerable portion of the country's printing bill, needs to be alert to present-day opportunities. Where there are such budgets there are the opportunities to help its owner get the "sure hits" desired. Such service builds his customer's business, and his own at the same time.

## New Paper Uses, More Printing

**A**S PAPER IS THE PRINCIPAL material used in printing, it is reasonable to assume that any extensive new uses found for paper may also increase, to some extent at least, the volume of printing. Progressive printers look with considerable interest upon the activities of paper manufacturers who are delving into the unknown for new paper uses.

The already extensive employment of paper parchments for food preservation; of tissues for table, facial, and sanitary purposes, and of specially treated papers for containers of all kinds, most of which are processed in printing presses, are examples of what new uses for paper may hold in store for printers.

We have milk-bottle caps of paper; why not paper sealing rings for Mason jars? We have water-proof paper rain coats;

why not water-proof paper wrappings for packages, or bathing suits? We ornament paper drinking cups and oyster buckets with printed designs; why not ornament paper picnic plates and butter bowls with printed designs or advertising? A little thought along this line suggests a hundred similar questions. Most of them have an answer that would more or less affect the volume of printing. Let American ingenuity wake up to opportunities for new uses of paper and printing that are still waiting for discovery!

## Cross-section of Financial Operations

**T**HE PRINTING INDUSTRY of America is again indebted to United Typothetae for a cross-section of the industry's financial operations for 1934. The preliminary report of F. W. Fillmore, supervisor of accounting, has just been made public. The complete report is in press.

Since 1922, these annual reports, published as "Ratios for Printing Management," have been regarded as a "log" of the industry's course through the years. The percentages or ratios developed therein have been regarded as very valuable to individual establishments for comparative purposes and for budgeting standards. During the depression years they have served as "charts" and have helped to keep many a distressed and perplexed skipper off the rocks.

The fact that 781 representative printers in 250 cities and 42 states contributed reports on furnished forms designed to obtain data of comparable nature is sufficient proof of the extensiveness, authoritativeness, and dependability of the report as a cross-section of the whole industry.

It is gratifying to note that for the first time since 1931, the industry again shows a profit both on sales and on investment, although the ratios in each case are small, being .24 per cent and 1.1 per cent respectively. But of the firms reporting, only 52 per cent had a profit on investment and 56.1 per cent on sales. This indicates that there still are hundreds of printers who are not sufficiently *profit-minded* to lead them into better methods of management.

The contention of the printer with a small volume of business that his overhead is less than that of the big printer is again disproven. The administrative and selling expenses of printers doing from \$15,000 to \$150,000 of annual sales, averaged 25.65 per cent of the sales; those doing \$500,000 or over averaged 18.45 per cent. On the other hand the factory cost of goods sold increases with the size of the plant, running from 73.44 per cent in the smallest plant to 83.81 per cent in the largest. Production expenses increased .06 per cent over those of the year 1933; distribution expenses decreased 2.42 per cent, showing a determined effort on the part of management to keep down administrative and selling expense. The dollar of sales, broken down, shows materials make up 33.5 per cent; factory expenses, 43.5 per cent; administrative expenses, 14.5 per cent; selling expenses, 7.4 per cent; profit, 1.1 per cent.

Space does not permit more than a mere mention of the highlights of the 1934 Ratios. Since an individual business, for the most part, must be in line with the average for the industry, managements that would ascertain whether their work is as good as the average will find great interest and profit in the study of this valuable report.

## Trade Associations Are Needed

**A**N EDITORIAL in our last issue re-stated our long standing position with regard to association affairs. It has been rather liberally interpreted, by one contemporary at least, as having questioned the need for a national organization. To clarify the atmosphere, which has been slightly clouded for the moment, we are stating our position in a little more detail.

Printing is largely a local industry. Coöperation between individuals is, therefore, fundamentally local. To join its local trade association becomes the first obligation of a printing establishment whose owner wishes to do his part in building up the industry. From that local group the printer may expect, and should receive, services that are helpful in marketing, production, and financing, built purposely to meet local conditions.

There are some problems, however, that extend beyond the confines of a local territory, and which require a broader and more extensive coöperative effort. They call for coöperation between the associations themselves. These problems make necessary some form of district, state, sectional, national organization—delegated bodies, federated committees, or national federation of local and sectional associations.

The need for coöperation is as evident today as it ever was. Such coöperation is best practiced in a trade association. But despite the need, some printers are recalcitrant because of a revulsion of feeling over efforts to compel association membership and payment of dues under the code. Many never have been association-minded. Others are pinched for funds. Some do not like the way money has been spent, or the salaries paid to association employees. No matter what the reasons, invariably they are used as excuses.

The cost of maintaining associations has kept many printers out. Benefits have often been so intangible that printers felt they could not afford membership. Large concerns operating several processes, with a trade association for each, have seen duplication of effort and have felt the burden of multiple dues.

Some have claimed that associations do not represent the industry, because of membership or territorial limitations. The fact remains that associations have never been able to sell the association idea of coöperative effort anywhere near 100 per cent. Strictly speaking, the typographic branch of the printing industry has never had a national association that represented *all* sections of the country anywhere near 100 per cent of the industry. Some section or locals have refused to enroll under a national banner. These conditions have made some persons skeptical of the possibilities of ever attaining a fully effective national trade association.

During code days all sectional associations and independent locals demonstrated that they could work together in delegated bodies when dealing with national problems. Local associations are willing to contribute funds, as needed, for necessary coöperation of this kind, but seem reluctant to pay for the permanent upkeep of expensive establishments that may be unable to give in return, services that they feel are commensurate with the cost.

Since an industrial trade association is a democratic body, each member has a voice in its management, policies, undertakings. If the functions of membership were properly exercised, more members would give of their time and money in order that the association might attain its objectives, benefits of which would inure to the industry and individual members.

Why don't we have more active association membership? Some say the associations are wrong. Yet we know that if they were perfect, or superperfect beyond the fondest dreams of

their management, some printers would still refuse to join, and would use the same old excuses, or maybe some new ones, for not doing so. It all depends on the member. He will get out of coöperative association effort what he puts in.

The need is there.

Neglect or refusal on the part of individual establishments to support the associations that have done so much for our industry may lead to serious consequences in the future. By all means let us have trade associations, but let them be better ones than they have been in the past. Let the organization fabric be simple. Let the services make for better printers and a better industry. And above all, let the cost be kept down to a figure that will permit every printer to be a member.

## The Return to Education

**A**LTHOUGH SOME ASSOCIATIONS are very much interested in the passage of regulatory legislation it is apparent that establishments in various branches of the graphic arts industry are convinced that better results can be obtained through an educational program which provides for coöperative action on common problems."

The above quotation is the opening paragraph of the last issue of *The Galley Proof*, bulletin of the Chicago Graphic Arts Federation. It expresses concisely what THE INLAND PRINTER has long advocated: Training of personnel in the printing industry is a constant and never-ending task to which every establishment and every person in it is everlastingly obligated.

The industry's educational programs are not confined to the training of apprentices; that is merely one phase. Starting with the managers and continuing on with accountants, estimators, contact men, salesmen, superintendents, foremen—all have important lessons to master in these days of rapid changes.

The typographic division of the industry never before made the progress it did under the masterly conceived educational program of United Typothetae in its earlier years. Scarcely any phase of the business, whether financial, production, distribution, or personnel training, but had its local and national plan for bettering the industry. Under programs less ambitious, though just as earnestly followed and just as successfully consummated, the same was true of the Southern Master Printers association and of large local associations such as those of Chicago, San Francisco, and Los Angeles.

Now that the spasm for regimented and regulated industry is over, it is gratifying to see a return to saner and safer ground. The new crop of youngsters entering our ranks every day need proper guidance; they need to have passed on to them the knowledge that experience has taught those who are dropping out. They need to be spurred to tackle the problems confronting the industry today if they are to do better and go farther than the generation before them. The salvation of all lies in the kind of educational and development plan that our trade associations adopt.



# The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

## Regular Monthly Inspiration

*To the Editor:* My brother and I have just finished reading the August INLAND PRINTER "ads and all," and feel that we have received our regular monthly inspiration. Particularly do I want to compliment you on the editorial, "Code of Conduct." What a wonderful blessing would ensue to the industry if we would all take it to heart, and "no matter how imperfectly we might follow," such a course would indeed leave a benign influence upon all who are associated with the craft. Thank you for your help. We both extend our personal greetings.—M. S. MIDDLETON, *Middleton Printing Company, Waxahachie, Texas.*

## How "Leopards" Change Spots

*To the Editor:* I have read with much interest and considerable amusement the article in a recent issue of THE INLAND PRINTER on the subject of "Salesmen—their weaknesses and their defects, as they appear to the average buyer."

In your latest number, my attention is now focused on the salesman who has the intestinal fortitude to reply publicly upon behalf of his down-trodden brethren of the printing and allied trades.

To an impartial observer, and one with many years experience in contacting both parties of the discussion, I can frankly say that Mr. Buyer is quite justified in dealing with the subject in such a caustic manner, but I also submit that the salesman who presents the case for the opposition has expressed in suitable terms an opinion that is quite general on the subject of "Buyers—their faults and idiosyncrasies."

Let us look at still another phase of this never-ended controversy.

In my lengthy experience, I have met buyers who have lost their positions and, by reason of their experience as buyers, they at once suggest they have just the proper and needed equipment to turn the tables on their late colleagues of the buying fraternity.

And so they approach the concerns with which they have dealt in happier days, and upon whose unoffending heads they have leveled much criticism, some just, but mostly undeserved. They offer their experience, their talents and connection for a modest—or in some instances a definitely immodest—sum a week as salesmen.

They very often secure positions, not that the printer or supply house has any reasonable expectation that they can sell, but because the aforementioned printer or supply house believes that sooner or later this buyer-that-was and aspiring salesman-to-be will find it much more difficult, less entertaining, and less lucrative, to sell than to buy, and will return at the first opportunity to his old haunts in the buying realm. Then, Mr. Printer will be among the favored few to secure the major portion of his printing business.

However, some of these buyers make good and hold their jobs as salesmen, but strange to say they soon settle down in their new niches, and as days go by become careless of all those things which they have so generously criticized in the past—and in the end take their places in the long line of salesmen whom the lordly buyer calls pests, nuisances, and whatnot.

What causes this change of front? Is it environment or contact with other salesmen? Answer echoes—"What?"

## A COPY SUGGESTION

### Use, Purpose of Printing

There are many good printers . . . and far too many who are not so good. The producer of inferior printing is a serious economic loss to American Business

• But, as we said before, there are many GOOD printers, too. We believe a printer must know the Use and Purpose of printing as well as the manual production of printing. Each different kind, quality and color of paper as well as each different type face has a definite place in business. But a printer must know what the individual piece of printing is for . . . what it is supposed to accomplish . . . before he can select the paper, ink and type that will produce the best and most profitable returns at a minimum expense. When YOU buy printing, don't think, "what will this cost"?—instead, think, "will it produce maximum results?"

★

This is how M. P. Basso & Company of New York City talks to quality printing buyers

And we have known the salesman who was smooth and skilful enough to talk himself into a job as buyer. Who, oh, who is better adapted for the position than one who for years has been in close contact with printers, engravers, paper men, and all the rest of the vultures who, according to Mr. Buyer, have but one objective in life and that to waste his time and make the self-satisfied Mr. Buyer miserable?

And now we find the erstwhile salesman safely ensconced behind the mahogany desk and in the two-by-two "private office" of the buyer, and oh! the swank, the air of superciliousness, which appears in place of cringing servility of the one-time salesman. No one who calls on him is ever seen without an appointment. Old friends and acquaintances of the trade are received with an austere handshake that leaves with them no doubt that a great change has taken place since the new buyer crossed the "great divide" between "What was" and "What is."

Is he difficult to sell? Yes, indeed. He forestalls all the usual stock arguments by saying, "Now, don't tell me thus and so. I know differently. I know what you can do, when you can do it, how flexible your price is, and there is no need to waste my valuable time in lengthy argument."

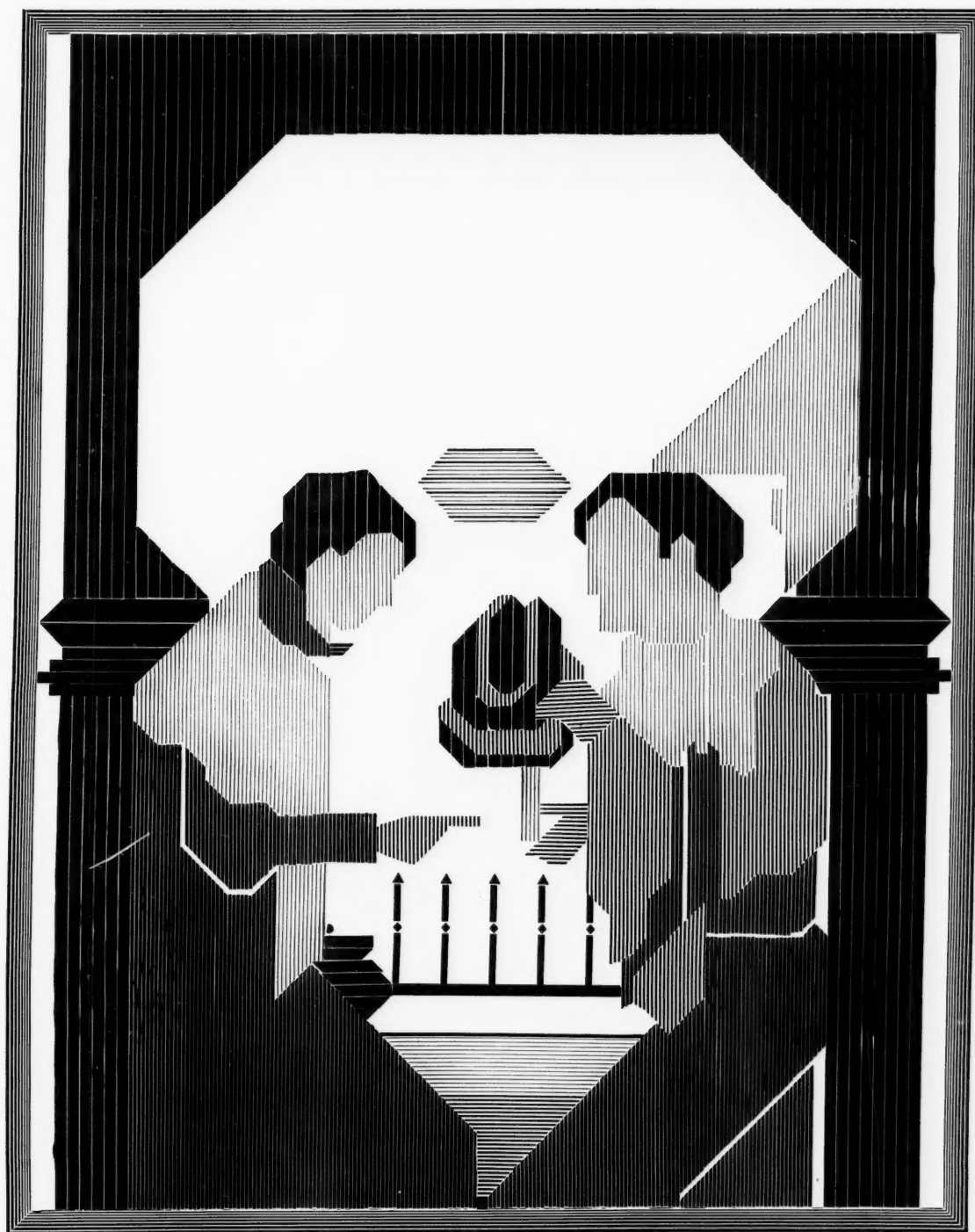
The abashed salesman is literally carried off his feet. All his pet selling talks are useless and soon he finds himself outside, marveling at the unexpected change in the makeup of Tom, Dick, or Harry, and as he moves sadly away he ponders over the brief space necessary to turn a one-time "good pal" into the very worst type of a swanky, unreasonable buyer.

And so we find that the Buyer and the Salesman are creatures of environment and position. Unlike the leopard who cannot change his spots, each can change and quickly adopt the other's characteristics.

All of which should teach us that in this work-a-day world, we should ever remember the Golden Rule and "do unto others as we would be done by."

Assuring you that nothing you have published in your magazine in recent years has been more appreciated by the writer than the two articles in question, I am,—GEORGE L. GARDINER, *vice-president of Photoengravers & Electrotypers Limited, Toronto, Canada.*





A trick picture made up from a combination of mitered rules by Z. J. Kowalskey, foreman of Warwick Typographers, Incorporated, Saint Louis. Placed on a wall and viewed from a distance of about twenty feet the effect of a human skull is given. Mr. Kowalskey states it was made with little effort, a drawing in twelve-point squares served as a guide. Practically everything is cut at a 45 degree angle

The  
OHIO STATE UNIVERSITY  
BULLETIN

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VOL. XXXVIII    JANUARY 28, 1934    NUMBER 12

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INFORMATION  
— FOR —  
PROSPECTIVE  
\* STUDENTS \*

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1934 - 1935

# A View of Some Common Errors in Everyday Typesetting

By BEN WILEY

» » » PERHAPS THERE IS NO WAY to find out how the percentage of fine printing produced compares with the volume of work that makes up "just the ordinary" kind, but the amount of the latter is enormous and there undoubtedly is much room for improvement in this field.

In most of the ordinary printing, much improvement could be made without additional labor or material expense, and in many cases this kind of printing could be made more effective with less effort than the way it was done.

The majority of ordinary printing is produced with very little or no predetermined planning. The copy usually goes direct to the composing room and it is up to some compositor to use his judgment as to how the finished work will appear. Of course, there are exceptions to this, but the bulk of responsibility usually remains with the compositor.

The compositor should understand that printed matter is intended to be read, or else it would not be produced, and with this in mind he should extend his efforts to make the printed message as easy to read as possible after it once attracts the attention of the reader. Catching the eye is important, but holding it is vital.

Many compositors who plan the ordinary run of printing should have a better understanding of spacing—letterspacing, space between lines, and what to do with white space in a mass—than their work shows. They should train themselves in correlating borders and ornaments to various styles of type faces—their tone values and their shapes; also, what to use when decoration is needed; and give some time to the study of shape harmony. When these are understood they can secure better contrast, and the quality to get attention, without resorting to the things they do now.

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1934  
1935

While the two pages above lack form, style, and unity, the lower one is preferable because it at least has the qualities of clarity and distinctness

Two resettings, to demonstrate specifically how modern styling simplifies adapting copy to space of difficult form for conventional, centered treatment. Both have character, so distinction, also greater interest. Joseph Thuringer did the one on the left, the other is an adaptation by the author

A known fundamental when breaking up a page into interesting proportions is the fact that the optical center is always slightly above the point that measures the perfect mechanical center. This knowledge does not seem to be fully understood by many, and others misinterpret it and move their masses up too much, causing a congestion that gives an appearance of being top heavy.

Examples of this condition are offered in the first two cover pages of the Ohio State University Bulletin. It is true this shape of page is more difficult to handle than one where there is more width compared with length.

In the first one shown it appears that little thought has been given to fitting the type to the shape of the page. The lines are too long and create a horizontal impression that clashes with the extreme vertical shape of the page.

To compensate for this pronounced horizontal appearance a number of vertical lines were placed upon the page, but they only add confusion to the eyes of the person

## How Gas Was Named

In the year 1609 a Brussels chemist named Van Helmont, experimenting with solid fuels, named the wreaths of white smoke emerging from the pipes attached to his retorts, "Geist," meaning ghost. The word "Gas" is derived from this Dutch word "Geist." The value of gas was not recognized by Van Helmont and the chemists of his time. No attempt was made to put gas to work until the opening of the nineteenth century. Today, gas has more than one thousand uses for industrial purposes alone. In factory, shop, or home, gas the ghost of coal is the indispensable fuel.

To meet the needs of gas users on its mains, this company sent out 3,200,000,000 cubic feet of gas last year

**Public Service Company**  
OF NORTHERN ILLINOIS

Unfortunately, this represents the extent of the ability of most compositors. It is just set, and as if the fellow was suffering brain fog. Though clear and readable it just fused into the newspaper page, and makes no bid for attention

trying to read it. An occasional line, when properly placed to break a monotonous contour, adds interest for the eye, but in this cover page too many clashing lines make it uninviting.

Shape harmony, an element of beauty, requires the effect of verticals in a narrow

Before saying, "O, but you can read the one in the first column," realize the originals are two-column newspaper advertisements, double this size. Forget legibility, therefore, and acknowledge that neither of the above would fuse into a page of ads set like the one shown in the first column

page and, by the same consideration that lines and type groups, also, cuts should be oblong on pages the width of which is greater than the depth.

From an artistic standpoint a person can scarcely imagine the lines and decorative spots on either side of the word "students" as being appropriate to an institution of higher education. The space used by them could have been better utilized by giving more room at the top and by opening up the lines somewhat.

The second page is much better than its brother just above, as much of the confusion has been removed, and a smaller type face was used for the words "Information for Prospective Students." Compare this line with its predecessor. Although it is smaller, note how much more legible it is because of the white space around it.

Certain qualities are still lacking in this cover page. More space is needed between the lines, and because of the great amount of white space contained in the lower half, the design is "top heavy." It is somewhat trying on our optical nerves to keep the printed words at the top of this page balanced upon such a small pivot-like base as is represented by the numerals at the bottom. It leads us to think the words might all tumble down with a slight jar, and this would be an improper atmosphere to build before the eyes of a prospective student.

The third bulletin cover is our choice of the three. Please note how the pattern of printed words conforms to the shape of the

page. Volume number, date, and number of issue have been rearranged from a horizontal to vertical shape. A more finished appearance is accomplished here by keeping the type lines even at the left side, and this also creates a vertical line through the piece. Proper white space at the top of this page allows the eyes a better opportunity to begin reading, and we shall let you, Mr. Reader, decide whether additional space between lines adds to legibility.

This page is close to being perfectly balanced by its modern off-center arrangement, and is more representative of the progressiveness this institution stands for.

An excellent example of how effective white space can be, when placed between lines and distributed around the masses of type, is seen in the two resettings of newspaper advertisements entitled "How Gas Was Named."

The first reproduction (original) shows a style of typography of the period when wood was the common fuel and folks read a newspaper through several times. In that day every advertisement, regardless of its crowded lines and lack of unusual charm to delight the eye, was reasonably sure of getting read.

This advertisement in a paper today would get little attention, because at first glance it appears to require an effort to read. The main display line is a bit too strong, perhaps, for the remainder of the space used, and is arranged in a commonplace manner that has little attention-get-

ting value. The border is too light in tone quality, and gives only a slight indication of adequately separating this advertisement from others on the same page. This border should have been at least three-point solid rule to properly serve its purpose.

In the reproduction of this advertisement the writer cannot see that lines under the heading and above the signature add effectiveness. In advertisements with liberal amounts of white space surrounding the masses of type, this style of handling is often in good taste, but as used here is entirely out of place. Under these circumstances the heading does not need emphasis, as it is quite strong already, and the line causes a separation of the signature that is rather weak.

Now, have a look at the two modern resettings of the same copy. These resettings were planned in such a way as to arouse a reader's interest at first glance. No barrier has been placed in the natural path of the eyes to hinder their getting into the text of the message after a reader's

set them apart from the garden variety of advertisements characteristic of too many newspapers. They will stand out in any company and get the reader's eye where displays like the original—legible though they may be—will fuse into the page and as likely as not go unnoticed. The criticism that in the reproductions, greatly reduced, the type is not as clear as that of the original does not apply, for in full size they are clear enough. Certainly, too, in this day when, figuratively speaking, folks read as they run, clarity of type, while the most important quality in typography, is but one essential to success with advertising.

Furthermore, unless layout and illustration are decidedly outstanding, the use of types which have been seen here, there, and everywhere for a generation or more sacrifices the effect fresh appearance may have in arousing the reader's interest.

The page from *The House of Robinson* presents another case of bunching type matter too close to the top of a page. The page, when considered from this view,

## Melbo's Musings



"Go to it!" is good. "Go through with it" is much better.

Gosh! How little some of us would do if we didn't have to.

Turn liability into an asset by putting "re" in front of it.

Once in a while, try "witticism" instead of "criticism."

The biggest idea in collection letters today is to *coöperate* instead of *berate*.

If we printers would be as courageous, maybe there wouldn't be so many idle presses and nail-biting proprietors.

The wolves have been driven from many doors. Now we'll have to watch out for the foxes.

Many of your prospects lack the power to visualize. That's where a dummy presentation comes in.

Most certainly a good printer-salesman would run into lots of "horrible examples" on which to try his skill, should he decide to use this method.

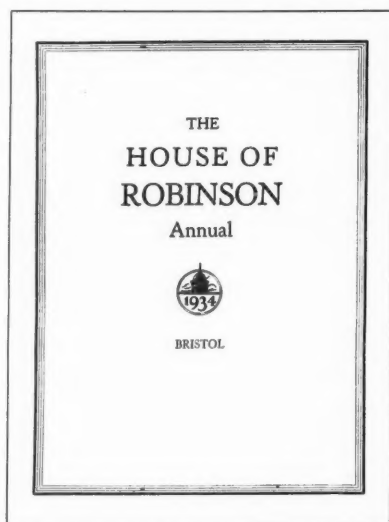
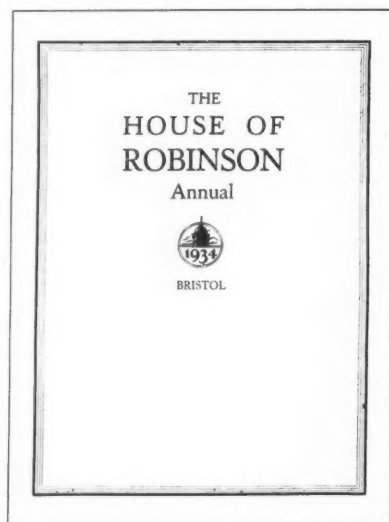
There are more ways of running amok than with a Malayan kris. Some folks prefer type as their weapons of offense. (And do they give it!)

Why estimators go crazy: Because Tom Good was in their minds when they figured the composition and makeup, but Arthur Bad and Jim Indifferent actually did the work.

Although I learned the trade in the composing room, I'm inclined to give to the pressroom the lion's share of the credit for the perfect piece. Anyway, that's the department that can make or break it.

Tenacity of purpose is all right up to a certain point, but I'd rather quit trying to sell a grouch and place my efforts in a more pleasant field. Usually, it's far more productive.

It usually is considered the worst kind of salesmanship to knock a competitor. Yet certain high-grade specialties are successfully sold with "Competitor-Comparison" as the keynote—of course, cleverly handled. The effectiveness of this tradition-breaking sales technique set me to wondering whether at times it couldn't be applied to our craft.



The importance of little things is demonstrated by comparison of the original title page on the left and the rearrangement on the right. Note the more pleasant effect resulting from the lower and better balanced position of the type matter in the reset. Correcting spacing of words in the second line is an obvious improvement. It also indicates the two featured lines need not be the same length

interest has been arrested. The heading, text, and signature hold together as one unit (this essential being minus in the original). Borders of each are in harmony with the type. White space is properly distributed. The extra space between lines adds a freshened appearance that has made both resettings look as though they belong in the year 1935—a time when gas has replaced wood as fuel.

The two resettings likewise demonstrate modern ways of handling formal and off-center balance that are worth study.

They have qualities of force and distinction, creditable even to Joseph Thuringer, of Cleveland, who designed them, which

really isn't bad, but what a "whale of a difference" eighteen additional points of space at the top would have made. This is just one of the little things we see every day. They are so simple, yet invariably mean a great deal. In this instance the time involved to have made this improvement would have amounted to nothing.

Also in this piece more space was needed between lines, and less space between the words "house" and "of," and a slight spread between the letters "I" and "N" in the word "Robinson." The same page is offered with these corrections made. A comparison of the two will tell much more than all these words.



# Type in Offset Is Made Sharper by This Method



Compare reproduction of the second character  
in the lower line with examples on following page

» » » Offset and copperplate (intaglio) printing methods have been perfected technically and qualitatively in such a way as to have won a strong and lasting place alongside of letterpress printing, from which they will not be easily displaced. As the graphic expression of these two methods means a valuable enrichment of the embellishment of printed matter, its development is to be welcomed.

While in the beginning offset printing, and copperplate (intaglio) printing to a still greater degree, was chiefly a means of printing illustrations, in which it was superior to letterpress printing in many respects, it soon became necessary to print reading matter and illustrations in one operation. The place of the original transfer proof-sheet, with which one had always to reckon that slight changes in the general appearance of the type would appear, because of the modification of the heaviness of its lines, was taken by direct copying on the plate of an offset machine. In copperplate (intaglio) printing likewise, the simultaneous transfer of illustrations and text matter for producing half-tone etchings was almost generally introduced.

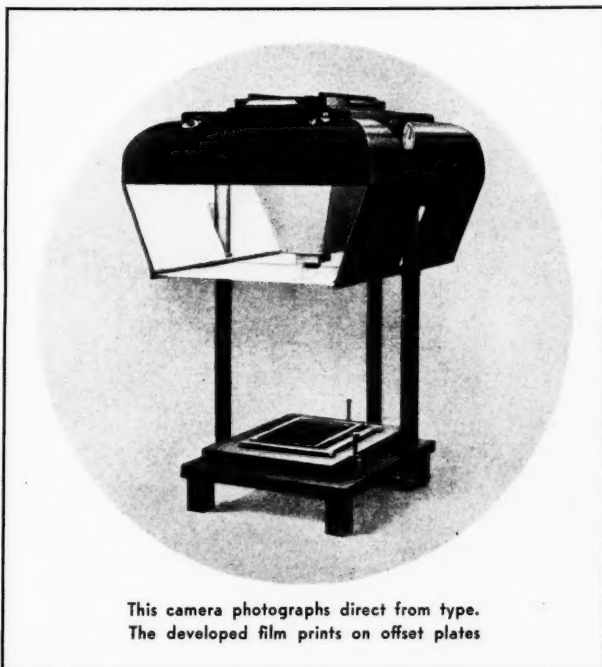
For direct transfer to the offset-machine plate, cellulose tissue or else "papier pelure" is used in the majority of the cases. They are treated with a metal powder so as to get a thicker covering. These proof-sheets must be made either in a printing press or a platen. It is always necessary to make the form ready in the printing press, for all inequalities of the form and of the bed of the printing press must be evened out when making ready, inasmuch as nothing but absolutely

even and good cellulose tissue or papier pelure proof sheets make possible a good transfer of the type face to the plate of the offset machine. The same holds true as to the proof sheets made on barite paper, from which proof sheet a film for transfer, or for the mounting of the copperplate (intaglio) form is made in the camera.

Under the name of "texoprint," Dr. Erich Loening has brought out a method which saves the time that is required by the slow process of making papier pelure proof sheets. According to this method the composition, after it has been thoroughly cleaned from ink, is sprinkled with a special dark, lusterless varnish (lacquer). Thereafter the varnish is removed from the surface of the type by means of a leather dabber, and the white metal shines forth from a dark background. Thus is pro-

duced a clear and bright type face on a black background. The text matter, produced in a few minutes, is now photographed by use of a specially built camera that throws a strong light vertically on to the text matter. The Agfa has made a special film for that purpose. This film is prepared so that after developing, the layer not affected by the light can be washed off, whereas, the portions of the layer which have been affected by the light, as the image of the photographed type face, will stick indelibly to the film. The covering power is intensified by dyeing the washed-out film. This film can now be used in the same way as a cellulose tissue or papier pelure proof sheet for making direct transfers to the offset-machine plate. The texoprint film has an advantage over cellulose tissue or even papier pelure film because it more faithfully reproduces the type face, especially so far as its fine lines are concerned, as can be seen from the Fraktur lower-case "k" (second character from the left, lower line, in the accompanying illustrations). This method has thus combined great economy with considerably improved quality of the product.

As to the economy derived from the transfer of text matter to the offset-machine plate, this may readily be seen from the fact that no printing press is necessary for making the proof sheets. Moreover, make-ready is also eliminated. For this reason the quality of the transfer used in the texoprint method is incomparably much higher. In conformity with the requirements which are placed on the reproduction of type the makeready has to be done more or less carefully when



This camera photographs direct from type.  
The developed film prints on offset plates

making use of the proof sheets; the length of time required therefor depends on the difficulties the form may present. The texoprint method does not take into account (require) making the form ready, thus it is equally quick for all forms.

For the texoprint method machine-set type matter is especially well adapted. The bright faces of the slugs, being always newly cast, lend themselves admirably to making photographs, since they shine forth quite clearly and sharply from a dull black background. Inasmuch as in the texoprint method only the white lines of the type face take effect, any slight inequalities are insignificant in the production of texoprint

ods. For this kind of printing process, the linotype stands the test as well as it does for book printing. The high qualities to be found in the linotype faces are thus conserved to the finest details.

This method has given good practical results in a number of the larger linotype-equipped printing plants. Among them are plants which lay stress on quality, as well as those in which speed in producing a printing form is of the utmost importance. This means that the printing trade is deriving a twofold advantage from the texoprint method; highest quality and quick production. With this method, both offset and copperplate (intaglio) printing have

Reproduction of type by means of usual cellulose tissue proof sheets



ahländern steht Großbritannien an der Einfuhr betrug 74,8%. Ägyptens Anteil Einfuhr 1925: 29,7%, die Anteile 1928: 25,6%, hat nur noch Brit.-Indien mit samteinfuhr größere Bedeutung noch sehr gering. bahnlinsen (1926): 2980 km, 224 km) ist in Angriff genommen. Verkehr erfolgt noch durch der gewinnt an Bedeutung der Nil hat wegen Strom-asserstands nicht die gleiche Verkehrsbedeutung wie in Ägypten, ist aber wichtig für die Verbindung mit dem S. Tonnage der 1928 angekommenen Schiffe (Haupthafen Port Sudan): 3,79 Mill. MT. Im A. A. S. gilt die ägypt. Währung. Die Kapitalbildung ist noch sehr gering, der steigende Bedarf an Kapital

Reproduction of type by means of proof sheets made on barite paper



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films, and, therefore, slugs which are cast too cold do not present any difficulties, and the replacement of such slugs which may occur at times becomes unnecessary.

In the same way as has been described above, the texoprint proof-sheets may also be employed in the intaglio process.

Thus the texoprint method has made the transfer of copy in offset and copperplate (intaglio) printing so simple and easy that in the production of text matter it is not necessary to depart from well tried meth-

received an important auxiliary, and thus the combination of these two methods with book printing, which makes use of text composition, is established. The art of Gutenberg and the work of Mergenthaler have thus come to assist these two younger printing processes. They are in this particular field the auxiliaries which contribute to its economic exploitation.

The foregoing article was translated from *Der Moderne Buchdrucker*, which is edited by the Mergenthaler Setzmaschinen-Fabrik of Germany.

## Serves, Saves, and Boosts

Much of the correspondence of L. S. McCandless and C. A. Stoddard, business manager and editor, respectively, of the *Craig Empire-Courier*, of Craig, Colorado, is handled on postal cards. The idea is one of their own. On the face of each postal, on the left-hand side, is printed:

From The  
Craig Empire-Courier  
(voice of Moffat County)  
( ) C. A. Stoddard  
( ) L. S. McCandless

*Craig, Colorado, 1,500 population, is located at the intersection of two water courses, the Yampa river and Fortification creek, and two federal highways, 13 and U. S. 40. Moffat County Resources: Cattle, sheep, coal, oil, natural gas, refining, and farming. Natural Attractions: Deer, elk, bear, sage chickens, ducks, geese, trout fishing.*

*A Good Place to Live!*

The writer checks the space opposite his name, thus leaving the entire back available for correspondence. "This saves both time and money, and is okay for a considerable amount of our routine correspondence," says McCandless. "It also gives the home county a deserved boost," he adds.

★ ★

## 12 Good Selling Ideas

Always make three "missionary calls" a day, on firms that have never bought your goods. Usually, as a salesman grows older, he makes fewer calls. He dislikes going to strangers. This habit is dangerous and should be stopped. Always see three strangers a day.

Use the telephone to reach prospects in small towns or in the suburbs. One flour salesman recently sold \$7,000 worth of flour by making 126 telephone calls.

Don't forget old customers. One sale may lead to another. And it is wise to make sure that your customer of last year is still satisfied.

Never write "not interested" on a prospect card. It reflects on yourself. Why can't you make him interested? "Not interested" means "I have failed."

Sell your firm as well as your goods. Always put in a word for the reputation and broad policy of your company. Customers are pleased to meet a traveler who is loyal and keen.

Never agree with the customer when he blames your firm. Let him blame the shipping department or one of the clerks or you; but don't join in any condemnation of your firm. It makes a bad impression on your customer when you do.

Don't claim that all your goods are the best. It's better to say, "Well, of course, we think it is the best, but you're a good judge. You can see for yourself."

Don't overtalk a customer. As soon as the customer seems convinced, stop persisting, and begin talking details of shipment, and such like.

Always freely admit what you cannot honestly deny. If your goods are high priced, admit it, but insist upon a comparison of quality.

Better begin a sale by asking questions rather than by making statements. Nearly every buyer would rather talk than listen.

If a customer asks, "What is the price?" before he understands the quality of the goods, don't tell him. Evade the question politely by saying, "I'll tell you that in a moment, but you must examine it first."

Don't waste your traveling time. Some travelers answer all their letters on the train. Others study textbooks on salesmanship. Why should any traveler just sit and twiddle his thumbs in a railway coach for at least ten hours a week?

EDITOR'S NOTE: We don't know the author of the above; to whom we would like to give credit for some sound advice that every salesman could use to advantage.—*Bramuwords*.

# About Figures and Fractions

Typographers answer critical reader who seems to feel that figures are the "forgotten man" of type design

By EDWARD N. TEALL

» » IN OUR AUGUST ISSUE a contributor to *Proofroom* commented on the legibility, or the lack of it, of figures and fractions. Type designers were invited to write to the department and tell their side of the story. Among those who wrote in reply is Sol. Hess, assistant art director, Lanston Monotype Machine Company. He finds comments of the reader who introduced the subject of figure legibility "interesting and timely." Right here let it be noted that the typographers, so far from resenting the criticism, welcome it and are glad to state their side of the case.

Hess says what he does not like in the original letter is the statement that typographers take orders from the users of type. He says his company collaborates with telephone companies, with printers of cat-

alogs, of tariff tables and time tables; with adding machine manufacturers and publishers of newspapers, periodicals and textbooks—and that both sides have compared notes, offered suggestions, and cooperated in every way to get best results. He sends a set of fractions made for a textbook publisher, and another that was designed for a newspaper, for its stock-market tables. Both are notably readable—and far from being describable as unsightly.

Hess's remarks about stock-market-page figures are so interesting, I prefer to "lift" them, rather than paraphrase.

Today the stock-market page receives considerable attention, and it is highly important that figures and fractions should be legible. Unfortunately, this is not true with all newspapers. So far as the fractions are concerned, it is easy to confuse a 3 with a 5, or a 3 with an 8. Occasionally sixteenths and thirty-seconds are used in a stock table, and it is well nigh impossible to read these fractions at all.

It is for these reasons that newspapers have had special figures and fractions designed, usually of a plain block character of a monotone weight and with the most important consideration being to make them so that one character will not be mistaken for another. Due to certain of our modern requirements, the questions of beauty or esthetic quality become rather unimportant factors in the situation.

There is a little "kick" in finding that the experts, with all their detailed and scientific knowledge, come to the same conclusion that simple common sense leads to; namely, that figures with a good allowance of white space both inside and outside their conformation are the most legible. That is to say, the design should be as open as possible without ugliness, and set on a fairly wide base.

Hess notes that lining figures of a monotone weight have but little of grace or beauty, but he thinks they are more legible than the hanging old-style variety. He says the ancient arabic numerals had elegance and beauty, but for the average range of everyday printing they would appear out of place.

R. Hunter Middleton, director of the design department of the Ludlow Typograph Company, contributes interestingly and helpfully to this symposium. He notes, first, that numerals should be regarded as an integral part of a font, not a separate entity. Their design must be artistically in keeping with the text characters of the font. A possible exception is in large advertising numerals.

## EXPERIMENT WITH NEW BASE FOR CUTS

FROM T. C. EAMER, of London, comes an announcement that the British Federation of Master Process Engravers is experimenting with a wood substitute (apparently some synthetic material similar to "bakelite") for the mounting of engravings. The new mounting will not warp, shrink, or swell from dampness. This should end complaints made against the present wood mounts. The genial Eamer, editor of the *Process Engraver*, is well known to American printing trades. He has crossed the country four times to visit the leading photoengraving and printing plants, and to attend engravers' conventions in San Francisco and New York City.

Stephen H. Horgan comments as follows: "Since 1881 I have given much thought to mounts for printing plates. In the early days, well seasoned oak and mahogany were used. Presses had felt blankets. The invariable complaint of printers was against 'rotten' engraving—and it was justified. Four patents resulted from my studies. The first one, in 1884, covered the mounting of celluloid stereotype plates. The *New York Tribune* obtained a half-interest in a later patent for securing halftones into a curved stereotype plate, which gave that paper the lead for many years in the printing of halftones.

"The most important invention was given to the newspapers. It covered the nailing of zinc plates on to type metal bases, and their removal with an oyster opener. The zinc was laid on the base. A sharp-pointed steel punch was then driven through the zinc and into the type metal. This raised a burr around the hole in the zinc, and a crater in the metal base, which were removed with a coarse flat

file. A one-quarter-inch, eighteen-gage steel brad, with a flat head, was used to nail the zinc securely to the base. The method is still used in newspaper stereotyping plants.

"The following suggestions are offered as a means of overcoming the increasing objections of printers to the insufficiently seasoned cherry blocking wood now in common use. There are a number of hardwood trees in Cuba and Central America that have been used for such lowly purposes as railroad ties. These would make excellent blocking wood if they were cut across the grain.

"Durer and other early wood cutters gave themselves a great deal of trouble by engraving edge-grain stock, as do the Japanese. Bewick revived wood engraving, and made it practical by having boxwood cut across the grain. This change in the use of wood made it possible for the early wood cuts, before the days of stereotyping and electrotyping, to withstand the pressure of printing.

"Years ago I went to Philadelphia to witness the making of the first stereotypes in bakelite. They were for advertising purposes, and so light they could be sent through the mails. I described them on these pages, and it occurred to me at that time that bakelite might be used for mounting plates, instead of wood. Modern laboratories produce many similar synthetic substances. It is quite likely that if the problem were turned over to them they would work out a substitute for wood. It probably would cost more than wood blocking, but the extra expense would more than pay the pressman for the worry and loss of time resulting from present uncertainties of wood."



Like Hess, he brings together the old-style and the lining numerals. Variety in the alinement is accepted by this eminent authority as a factor of legibility, and conducive to harmony in conjunction with the type used in the text.

But—and the “but” is decisive—Middleton goes on to say that in modern table work alinement, both the vertical and horizontal, is an imperative necessity. And I ask you to consider this:

I agree with the writer of the letter that numerals are better wider than narrow. It is confusing, however, to refer to numerals as either “en” or “2-3 em” in width. When we speak of such a relationship, it must follow that the numerals are title-line, or occupy almost all of the body. Numerals which are part of a font having lower-case are never so large in height, because of the shorter space at the bottom allowed for lower-case descending characters. Therefore an en-set numeral, title line, would be much narrower in relation to its height than an en-set numeral belonging to a font having lower-case would be.

The en of the body, you see, is a standard, while the numerals vary in height.

Middleton turns down the letter-writer's added suggestion that numerals should be designed, in type, more along the lines of handwriting. He insists the design of the numeral must be in harmony with that of the text characters.

And I get a kick—this time, a big one—from his closing paragraph, in which he says that legibility, if truly desired, can sometimes be obtained more satisfactorily by an increase in the size of the numerals, “rather than by expecting a finicky change in design to produce magical improvement in legibility.”

That, ladies and gentlemen, is packing a whole lot of idea into very few words.

The critic based his comment on common sense. The designers have answered, also commonsensically—but with addition of knowledge based on experience.

The pleasure these designers got from this manifestation of proofroom concern over the matter of numeral typography should be taken to heart as indication that proofreaders do not commonly give the impression of being interested in the fine points of typography.

Of course it will always be true, as it is today, that proofreaders divide into three groups: those who might make good carpenters or preachers but will never be high grade proofreaders; next, those who have enough of the knack of detecting error to be useful within a narrow sphere—and those who seek expansion of their knowledge, development of their skill, in wider fields than those of the proof-desk.

The proofreader who will give earnest study to such matters as we have been discussing is the one who will contribute to the onward march of printing as an art, and will win success.

# India Has Color Problems

An Indian machine minder raises a number of questions on the use of four-color wet inks on two-color presses

By EUGENE ST. JOHN

» » HERE IS AN ARTICLE that reads like someone else's mail—which it is. Problems of the pressroom are not confined to any particular plant, city, or country. The troubles that upset the routine in one pressroom may “bob up” in another thousands of miles away.

A pressman in one of India's large printing plants has asked a number of questions and has told his troubles in the handling of wet colorwork. To many pressmen his story will seem like that of a next-door neighbor—or their own plants. The editor of our Pressroom department, answering these various questions, has written an “article” that is too good to keep. So it is presented to our readers. THE EDITORS.

## Questions

“Will you give me some advice, as a regular reader of THE INLAND PRINTER, on the subject of wet-colour printing on two-colour machines as followed by some of the big firms in the States? I am a machine minder (pressman) and have been working two-revolution and two-colour presses for the past ten years, and consider I have a good experience in various firms of three- and four-colour process line—from two-colour presses and naturally fully realize the great difficulties so frequently occurring on this class of work. In my opinion it is quite impossible to get the same results from a two-colour press as can be obtained from single machines with the usual interval between each colour.

“I have been accustomed to using inks specially prepared by the inkmaker for wet printing, specially concentrated, but even so I have experienced difficulty getting the inks to lift. Assuming we are printing the yellow and red together and the inks are worked without doping, I usually find the red dull and lifting poorly on the solids and the result much inferior to the progressive proofs. The only method I know of improving this is to thin the red, with varnish preferably, and stiffen up the yellow slightly. The machine printing the blue and black does not give so much trouble, provided, of course, there is no heavy overprinting. I am frequently called upon in my present post to tackle very heavy formes. The routine I follow is usually yellow and red on one two-colour machine and blue and black on the other. I have worked the yellow and black together

when the nature of the job permitted me to do so, but the first-mentioned sequence seems to give better results on most jobs.

“Supposing a job is to be printed in two colours (wet), say red and black. A bright red is specified. We are printing from flat tint plates, and the black letterpress, what should be the comparative consistency of the colours and what reducers should be used? I should work the red on the stiff side and thin down the black. I have found in some cases that results have been improved by stiffening up the black.

“Tint work does not seem so difficult. If I have to print a job in sepia, overprinting with a buff, I can afford to work the tint very thin. If there is a loss of density or body of colour, I can strengthen the ink with a deeper shade of colour. I have many times worked the halftone forme on the first cylinder and the tint on the second. This I think is by far the best order of printing for this kind of job. You are at least assured of the halftone printing alright on the bare paper and by reducing the tint to the correct degree of transparency, the solids show through beautifully. In this case, can you tell me why the inks do not mix on the machine? This has always puzzled me. I have often worked jobs in this order and it has been necessary to wash up only once at midday. Again I must confess I once followed this procedure and eventually had to change over the formes, which meant another day of makeready, so one has to be very cautious. I realize I am asking a lot of you but trust you will excuse and let me have your advice and maybe a few wrinkles practiced in the States.”

## Answers

Answering seriatim, it is not possible to obtain the same results with wet inks on two-color presses (as the necessary time for the inks to dry and gloss is lacking) as with regular process inks on single presses. Not only does the first color dry in the latter case, but it also closes pores of the paper and presents a better surface on which following colors dry and gloss without loss of varnish by penetration. There is some mixing of wet inks in fluid form in solids in most jobs. For this reason solids should be omitted when possible in plates for four-color process with wet inks on two-color presses.



In wet-ink printing the first color must have the most tack and the heaviest body. These qualities should decrease in the order in which the colors are printed. The greater the difference in tack the better the trapping and the less trouble with the inks mixing. The sequence of colors may be changed to suit the job but this difference in body and viscosity, greatest in the first color and decreasing in the sequence of printing, must be maintained.

We are sending you the names of American inkmakers who have been very successful with wet inks because of the great volume of wet printing in the United States. These concerns will be pleased to help you and invite correspondence. Our inkmakers make inks for various altitudes, mountainous Denver requiring different inks from our semi-tropical New Orleans. When you write, state the atmospheric conditions in your pressroom, temperature, humidity, and location of pressroom in your plant.

Makeredy has an important part in wet printing. The first color should print perfectly on the paper. When the second color is to be printed its makeredy should allow for the first impression, and the second color should not be squashed down on the first as hard as though it were going on bare paper, and the same rather lightened impression should be used when printing the third and the fourth color.

Our inkmakers prefer that these inks be used straight from the can and not altered with dope. A system of balance in tack, body, color, strength, is necessary. If any trouble arises the inkmaker will be pleased to help.

The wet inks print best on hard enamel coated and results are less pleasing on softer papers. As for matching engraver's proofs, this is out of the question unless that worthy pulls his proofs on the printer's paper with wet inks on two-color presses and with the same form conditions as the printer. The engraver's ambition is to get a nice printed proof of his plate so he uses a very stiff, concentrated ink, as he can distribute it with the roller as he pleases. The pressman must ink this plate in the form as it comes to him and generally this means inking the plate from bottom to top. As heavy solids alternate with highlights the pressman can only strike a happy medium, the result being the highlights get too much and the solids not enough ink. The engraver inks from the side and can vary the supply of ink to suit the requirements of the tones that he finds in the plate.

And before we bring to a close this brief chat on the subject of inks and pressroom problems in general, I shall take the time to say a few words about rollers, even though you have not asked about them.

That the care of press rollers is essential to distinctive printing is not debatable, but when so many shops overlook this fact each summer, the question quite naturally arises—do all printers, particularly those in small establishments, know the chief causes of deterioration in rollers?

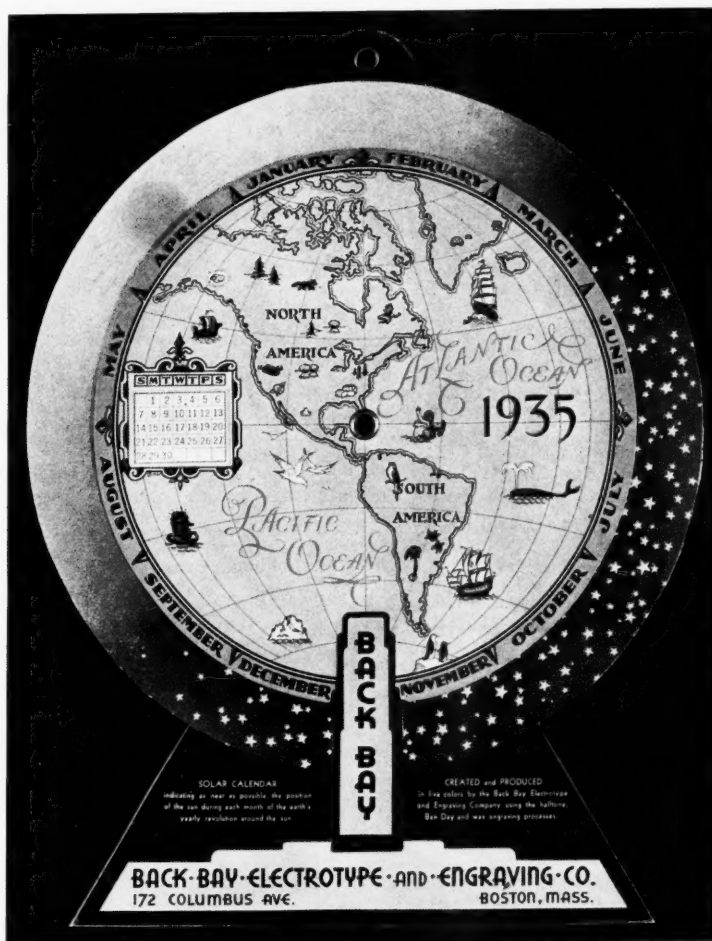
And if they do—what should be done?

The first and principal cause of deterioration in press rollers is high temperatures.

## Novel Calendar Issued

A distinct novelty in advertising calendars has been issued by Back Bay Electrotypes and Engraving Company, of Boston. Printed in five colors on heavy, coated board, it consists of three pieces, fastened in the center with an eyelet.

The back bit is a triangular easel, for standing the calendar on a desk or table.



It does not take much heat to turn a set of rollers soft and sticky. The easiest form of protection is an electric fan, trained on the press while the rollers are in use. The precaution taken in protecting the rollers from excessive heat also pays dividends in better printing.

Then, there is the problem of storage. The ideal storage place has these qualities: it is cool and damp. A basement, of course, is the answer. If, for some reason, the rollers must be left on the presses, a coat of motor oil will protect them from the atmosphere and keep them in condition for the next day's work.

And finally—always guard against grime working into soft rollers. Cleanliness certainly pays in this instance.

At the top, a second eyelet is placed, so the calendar may be hung over a desk.

The center portion is a round piece, rotating on the center eyelet, and having a starry sky in one portion, opposite a blazing sun. The top unit consists of a simulation of part of a globe, showing the western hemisphere. The months of the year are printed around the border, and letters indicating the days of the week are printed over a square die-cut hole near one side.

As the blazing sun is moved around the globe beside each month of the year, a calendar for that month shows in the opening. It has sufficient appeal to assure its being kept, even when more common types of calendars are not.

# The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

## "Everyone," Solid

In the June issue you make the statement that "Webster gives 'somebody,' 'anybody,' 'everybody,' 'anyone,' but not 'someone' or 'everyone.' This is incorrect. I find the solid words 'everyone' and 'someone' are so listed in my 1934 copy of the dictionary.—*Illinois*.

Thank you, sir; that's as it should be.

## A Matter of Capitalization

To settle acrimonious discussion, will you please decide this question which has come up regarding the word "roman"?

A claims that, as "roman" type (not italic) is always lower-cased, "roman" numerals (the kind used by Romans) should also be lower-cased; that roman numerals are no longer identified with Rome, and "roman" has become a common noun and adjective. Similar argument is presented in "gothic type" and "Gothic architecture," he further contends.

B claims that "Roman" means a "system that the Romans used," whether used in Rome or elsewhere, and should go up. Else how about Greek architecture and Chinese ideograph? We have plenty of both in this country, not a stone or a brushmark of which ever saw Greece or China. This "means something" surely!

B concedes that turkey red, prussian blue, china clay, and many similar terms are lower-cased, but that these have become only descriptive or identifying adjectives, while "roman" numerals would actually change the intended meaning to "not italic."

This is not an argument between apprentices, but between men of long experience in proofreading.—*Washington, D. C.*

This really is a tough one! In Summey's "Modern Punctuation" I find "roman" and "italic," but: "The printing-office terms *roman* and *italic* are sometimes treated as proper nouns or adjectives."

"A Dictionary of Modern English Usage," by H. W. Fowler, uses lower-case, "roman and italic type," under the entry "Italic." This entry, it is to be noted, has the capital "I" because it is entered as a general article, and the style of the book calls for use of the capital in making such entries. This useful and interesting but not always final book uses "italicize" with lower-case. I don't happen to see "roman numerals" in it, but it does give "Arabic numerals"—which is just in line with the confusion pointed out by our querist.

The gentlemen who are engaged in this unfortunately acrimonious discussion must

know at least as much about the matter as I do. The writer, an employe of the Government Printing Office, will thoroughly appreciate my difficulty in trying to give a satisfactory answer to his query.

It would be simple and easy to make a ruling for "all up," or "all down." But the fact is, some of these originally proper adjectives have become commonized in English usage. There is still a twilight zone for forms on which no predominance in usage, one way or the other, has been established and accepted.

I think there is just the least little flavor of quibble in the citation of "Greek architecture." The similarity is just enough to be baffling. Ditto for "roman," lower-case, meaning—in the printshop—"not italic."

I would write "Roman architecture," but "roman type." I would also write "arabic numerals." You could argue about it a week—and "get no furtherer."

## A COPY SUGGESTION

### Competition Is the Life Of Business

WHEN IT'S COMPETITION OF QUALITY—NOT PRICE!

In your business, you have competition . . . some of it is inferior and ineffectual . . . some equal in character and quality to your own. But your firm aims to achieve and hold its *leadership* through superiority in quality and in *workmanship* and *service*. If your competitor uses better printing than you do . . . sooner or later, it's going to cost you some money. If you compete for business on a quality basis, then you must use BETTER Printing than your competitors do. Producing BETTER Printing is our business. Like you, we have competition—we are glad of it because it keeps us "on our toes" . . . makes us continually strive to give all our customers BETTER Printing.

★

Quality appeal used in the house-organ of M. P. Basso & Company of New York City

## Capitals, for Respect

I recall your once speaking of use of capital initials as a sign of respect. Can you quote authority on this point?—*Michigan*.

George Summey, Jr., in his book "Modern Punctuation" (subtitle, "Its Utilities and Conventions"), says, in the section on capitalization: "Capitals are used for courtesy or reverence, whether real or satirically assumed." He quotes Colonel George Harvey's use of lower-case initials, in "the badger lafollette," as "a reversal of the reverential capital."

## Headline English

I saw this headline in a newspaper:  
VOTERS BOARD  
ASKS AID FOR  
FRAUDS PROBE

Is it correct to set the first word without an apostrophe?—*Michigan*.

This brings up a very interesting phase of modern style. The headline writers (and compositors) are making new usages for us. Space is the decisive factor.

In this instance, the first line may have been too tight to let in even an apostrophe—skinny little mark as it is—without spoiling the indention.

Some would justify this expression, "voters board," as a genitive; but I think this genitive argument is much overworked by the pedants.

The true intention is possessive; the board is of the voters, belongs to the voters. It is not the same literal possession with which we speak of a man's house, a company's property.

It is about the same thing we find in "men's waiting room," in "the Mechanics' Bank," and such expressions. For these I, for one, just happen to think the possessive sign is proper.

In the newspaper headline referred to in the letter, I think a better explanation (than one based on the genitive) is that the headline writer turned "voters" into an *adjective*. This will shock the conventionally minded grammarian, but I think it is the true explanation. "Voters" is used with real adjectival modifying force—if there is indeed to be found justification for its appearance without apostrophe.

There's nothing to be said but "Put that in your pipe, and smoke it."

## He's an Individualist

The man who objected to "can not" for "cannot" and to "anyone" for "any one" is individualistic enough, for the words are opposite instances. The welding of closely related words is a trend that cannot be checked.—*Georgia*.

It would not do to build up a system of compounding, in print, on the strength of word-welding in speech, but at the same time, the throwing in together of words to make what is practically a new speech-unit must not be overlooked in trying to get at the underlying principles of compounding. We say "twilight," "steamboat," "gumshoe," without a thought of the separate entities that enter into the composition of those words.

## Here's a Sticker!

Rising to a point of information, we shall appreciate your opinion as to whether the quotation marks at the end of the paragraph at the top of Page 6, in magazine enclosed, are correctly placed or not.—*Illinois*.

The situation is complicated by the fact that what is introduced by the colon with the end-quote is not text but a picture. It occurs in a fantasy, with old Ben Franklin telling a story. A hatter was designing a signboard. He started with this (the line-breaks indicated by the typewriter character "/"): JOHN THOMPSON / HATTER / Makes and Sells Hats / for Ready Money.

Underneath was a picture of an old-fashioned, silk hat.

He submitted the design to some friends. One cut out the word "hatter." The next chopped off "makes hats." And so it went, until there was nothing left but the picture of a hat. There are a number of other versions of this story.

The text is full of quotes, double and single. Franklin's story is "interior" to the text of the article. It ends like this: "... So the inscription appeared ultimately thus:" And then, the picture of the hat, centered under the single line "JOHN THOMPSON." (In the magazine text, of course, without quotes.)

There's your problem! If the name were to be quoted, the hat would be clean outside the quoted story. And you can't very well tack a close-quote on to the picture of a hat. It wouldn't mean anything.

Ideally, a line or so of text should have followed the picture. Then the problem would have disappeared.

If I had been editing that copy for the magazine, I think I would have placed the colon *outside* the end-quotes, as introducing the reproduction of the sign more unmistakably. This, I admit, puts expedience a bit ahead of severe logic. But I think this arrangement would make it easier for the reader to get the idea.

However, it is to be said that with the colon inside, as it was actually printed in



## Hell-Box Harry Says—

By HAROLD M. BONE

It takes some printers a long time to realize that the *antiques* belong in the *paper stock* department—never in the *pressroom* equipment.

When a *bookbinder* is losing money steadily, it requires a lot of *backbone* to carry on.

You can't expect to make up attractive *forms* when you allow your *figures* to get in bad *shape*.

In colorwork, it takes plenty of *gray matter* to register *green* and *blue matter* properly.

When paper stock gets *wavy* a feeder sometimes finds himself all at *sea*.

If enough copies of a book publisher's product are *read*, then his balance sheet won't be *red*.

When a dumb workman puts a *crimp* on the *wrong edge* of the stock, he also puts one in the *profit* on the job.

No, Oscar, it isn't necessary to attend an *embalming* school in order to become a *layout* man.

When a newspaper publisher lowers his *circulation* he usually raises his *blood pressure*.

They termed him the bindery *bully*

(He rated the name from the *bunch*).

While others were peaceful and *friendly*,

He always sought something to *punch*.

the magazine, the demands of logic are met, quite satisfactorily.

It is actually a situation outside the ordinary rules of composition; one in which the writer's or printer's own judgment should prevail—a fifty-fifty choice as to which is the better way of handling it.

As final comment, while sticking to my own purely personal preference for the colon outside, I will repeat that the work would have been much more artistic if there had been a bit of text to follow the cut of the hat and absorb the trouble-making imp of a colon.

## Two Phases of Punctuation

I think you overpunctuate.—*Georgia*.

Maybe—but I don't think so!

Punctuation has one main purpose, to make the meaning as clear as possible—and two secondary functions: grammatical and rhetorical.

The grammatical use of punctuation is fundamental and essential; the rhetorical is secondary but important.

Grammatical punctuation is necessary to separate the units of construction. Rhetorical punctuation helps to fix values, as through emphasis. A comma or a dash that is not actually needed to show the relations of words, phrases, clauses, may be of great value in enabling the reader to get the exact shade of meaning not only in but back of the words, thus taking in print the place of inflections and tone changes in oral expression. A comma may equal a wink; a dash, a shoulder-shrug.

One phase of punctuation is mechanical; another, artistic.

## Index From Page-Proofs

I wrote a book manuscript, and made a full index of it. The printer laughed when he saw it. He said I sure was rushing matters. Is there no way time can be saved on indexing? Am I ambitious or stupid?—*Missouri*.

Indexing in the manuscript is a waste of time. It is impossible, in the nature of things, to know how pages in the manuscript will compare with those in the book, and checking up would take more time and work than to wait and make the index directly from the page proofs. In fact, the longer that task is deferred, the better—because the less chance there is of changes being made in the paging, thereby holding down alteration charges and errors.

## A Puzzled Compositor

This was used as a heading for a catalog page: "Service Conditions Affecting the Selection of Type." The author of the piece then goes on to explain in detail the various factors and the conditions influencing (effecting?) the choice. As the compositor on the job I queried the author's use of the word "affecting," as I believe the correct word would be "effecting." I understand "affect" means something bogus, or not quite in accordance with the facts, while "effect" is just the opposite and refers to the actual fact or condition.—*Massachusetts*.

The compositor's intention was good, but his judgment was bad, and his argument is all wrong. To affect anything is to have an influence on it. To effect something is to bring it about, cause it to happen. The "bogus" flavor perhaps comes, in the querist's mind, from such words as "affectation," "an affected manner."

"Conditions affecting the selection of type" is perfectly correct. The compositor should be much more sure of his ground before slowing up the work of a plant with queries of this kind.



# Machine Composition

What is your particular problem? Queries are answered by mail if a stamped return envelope is enclosed

By E. M. Keating

## Knife Wiper Bar Adjustment

A number of times recently the knife wiper (E-2034) has caught on the upper end of the front trimming knives. This caused the first elevator to fail to descend. While the cams were stopped promptly, the line was thrown from the elevator jaws. What can I do to prevent a recurrence of this trouble?

The knife wiper referred to is of the later type. You may find relief by adjusting the bar, using the nut attached near the upper end. Loosen the lock nut and turn the adjusting nut so that the wiper will not rise high enough to come above the upper end of the left trimming knife, then tighten the lock nut.

## Plunger Bound in Well

An operator recently sent a few fragments of slugs with rough edges opposite the face. All showed evidence of having been cast with the plunger bound in the well for some reason, or perhaps while metal was very low in the pot.

The following suggestions were offered: "You will doubtless secure relief after you bail your metal low enough to expose the top of the well about 1/2-inch. Remove the plunger and clean it in the usual way. Put a half-teaspoonful of graphite into the well, then put in the plunger and add enough metal to bring the surface to regular height. Begin casting, using the quick-drop. After a half-dozen or more slugs have been cast, change to regular casting. Try it for a few days and send a few slugs." A week later he sent several slugs on which he had cast: "Everything O.K. Thanks." The slugs showed sharp faces and solid lines.

## Matrix Walls Destroyed

The enclosed eight-point matrix causes a "hairline" in the print, so I have removed it. Others are beginning to show the same trouble in a faint way. Is it possible to save these letters from further harm?

You should discard all matrices showing walls in this condition. Look over the small letters for others which need to be removed. Examine the spaceband slide for adhering metal at a point adjacent to matrix walls. Give your spacebands close attention, or you may find it necessary to renew most of your small letters in this font. For a while you should graphite the spacebands twice a day, or for every four-hour shift. Some find relief by rubbing a bar of mold polish on the spaceband slide close to the casting point. This should be done every day. It will cause the matrix, where the

wall is weak, to pick up and retain enough graphite to minimize the effect of damaged walls, but this is not a "cure." The mold-keeper grooves should be kept as clean as possible and graphited every day to permit driving the spacebands up tighter. Justification rods must be properly lubricated and springs should be at suitable tension.

## Is Lead Poisoning a Real Danger?

"I am told that lead poisoning is a danger that besets the linotype operator, and constantly remind my operator to take the plunger out of doors when he cleans it dry with a wire brush. He laughs at the idea. Does the smoke arising from the metal pot carry lead oxide?"

We are unable to say whether the smoke from your metal pot carries the dangerous lead oxide into the air. If it is a gas-, or gasoline-heated pot, and has any fissures near the bottom of the crucible over the burner, it is quite possible that the spraying of metal into the flame causes the lead to vaporize, which is a dangerous condition. If you have a galvanized iron pipe connected to the top of the jacket chimney, and this pipe leads direct to an out-of-doors terminal, it may help carry off some of the smoke. But this type of ventilator for gas-heated pots has never proved satisfactory without being connected to a system using a forced draft. An electrically heated pot will solve your problem relat-

ing to gas fumes, and incidentally lead fumes, in case you have a leaky crucible.

If your operator should ever become "leaded" from his own careless practice of plunger cleaning, he will not so readily laugh it off. One of the simplest and most effective ways of cleaning a plunger was in use years ago in the Peterson plant under "Jack" Steele. The hot plunger was withdrawn from the well, first drained of liquid metal, then plunged into a pail of water. The oxide was boiled off instantly. A few rubs with a fiber scrubbing brush, liberally coated with dry graphite, gave sufficient lubrication, and "stuck" plungers were practically unknown so long as the operator kept his metal at proper height.

In 1902 The Inland Printer Technical School inaugurated a number of previously unheard of practices in machine care and manipulation. Hot plungers were dipped in a mixture of graphite and tallow, thoroughly cleaned with a wire brush, and then applied to the pot. "Stuck" plungers were unknown. The school was first to adopt a forced-draft system for pot ventilation, as electric pots had not come into general use. It was also the first school to adopt electrically heated metal pots, and had three different kinds in use.

## Remove the White Powder

Should the white powder on corrugated rolls of the keyboard be washed off before it is used? I notice that milled edges on the cams of lower-case letters are filling up, but no trouble has been noticed yet.

The white powder may be taken off by a quick wash, using a stiff hand-brush and common laundry soap. Dry well with a towel or soft clean cloth. When you have

FROM Banks-Baldwin Law Publishing Company AMERICAN COLLEGE BUILDING, SUITE 100 1710 EUCLED AVENUE CLEVELAND OHIO 44106-0000		M 2607
INVOICE		DATE OF INVOICE January 11, 1935 SOLD BY Subscription
Subs	INVOICE	R 3310
Subscription to BALDWIN'S OHIO CODE SERVICE 1935		DATE OF INVOICE January 14, 1935 SOLD BY Subscription SHIPPED BY <input type="checkbox"/> Insured P. P. <input type="checkbox"/> Express
TERMS: C. For Cash, 30 Days Net. If not received within 30 days, money must be paid. Your subscription entitles you to use of all forms published during the year covered by this subscription.		READ THIS! Personal Service Our editorial staff is working for you all the time, as a subscriber to this Code Service you have the right to call upon us at any time for new legislation or editorial comments subsequent to the last issue. Use this "Personal" Service. Do You Have BONCHARD'S (Declaration - Indemnity?)
BANKS-BALDWIN LAW PUBLISHING COMPANY AMERICA'S OLDEST LAW PUBLISHING HOUSE - 1710 EUCLED AVE. - CLEVELAND, OHIO		

Attractive printing reflects favorably upon a concern, suggesting stability and the trait of being particular. Eino Wigren, of Graphic Arts, Incorporated, in Cleveland, created the lower invoice

The Inland Printer for September, 1935



time, remove the keyboard cams, soak them in a pan of gasoline, then scrub the milled edge of each cam with a stiff bristle brush or a small, brass wire brush. Wash or rinse and cams in gasoline, dry them by evaporation, then oil each one with distributor oil. Use a writing pen set in an ordinary holder for oiling. Dip the pen into the oil and apply to one side of the cam yoke, where the journal pin is near the edge. This method was suggested years ago in the *Linotype Bulletin* by an anonymous writer. Return all cams to the frame, which need not be removed from the keyboard while they are being cleaned.

### Elevator Down-Stroke Adjustment

Am enclosing a few slugs for examination and shall appreciate it very much if you can explain the cause or causes for the bad letter and figure. Notice the figure "3" on the left end of the slug, and all the figure "3's"; also the "y" in July on the right, and all the "y's." These letters were broken when cast, but in the longer slug the "3's" and "y's" alone would cast satisfactorily. I then reset the lines in which the bad letter or figure appears and the defect appeared again. This does not happen always.

The slugs submitted showed that the lower end of descenders of the small "y's" were struck by the adjacent shoulder of the matrix as the first elevator dropped, at the moment when the slug started to withdraw from the matrices. The trouble was minimized when a full line of matrices was present. A change in adjustment of the elevator down stroke was advised. It was intended to reduce this movement a trifle. The following letter was received after the change had been made and tried for several weeks:

"I followed your instructions, but found a quarter turn on the Number 1 screw was a little too much, although it eliminated the trouble. I turned the screw back a trifle and the trouble has not showed up since. I have given it many tests, but everything seems to be fine. Thank you for this information. I have asked quite a few machinists about this trouble but none seemed to know where it was located, nor how to go about finding its cause."

### Casting With Low-Slug Mold

"We have a low-slug mold in which we cast thirty-em ribless slugs. The twelve-point slugs measure .166 inch on each end, but in the center the measure is approximately .002 inch less. This causes trouble when the slugs are sawed and used to fill in around cuts. These slugs, in six- and twelve-point thicknesses are in daily use. How can this trouble be avoided?"

Your trouble probably is due to tightening of the center mold-cap screw, causing a deflection of the cap at that point. Try casting with the end screws firm and the center screw removed. This should hold the cap and give you true measure over the whole slug.

# The Typographic Scoreboard

September, 1935

## Subject: Vogue

Issues of August 15 and September 1

82 Full-Page Ads and Spreads

### Type Faces Employed

Bodoni	27
Regular (M*), 8; Bold (M), 8;	
Book (T**), 11.	
Futura (M)	10
Regular, 7; Light, 3.	
Caslon Old Style (T)	8
Vogue (M)	7
Light, 4; Bold, 3.	
Garamond (T)	4
Old Style, 3; Bold, 1.	
Cloister Old Style (T)	3
Girder (M)	3
Regular, 2; Light, 1.	
Bernhard Roman (M)	2
Regular, 1; Bold, 1.	
Kabel (M)	2
Regular, 1; Light, 1.	
Monotype Cochin (M)	2
Nicholas Cochin (M)	1
Goudy Saks (private) (T)	1
Century Expanded (T)	1
Goudy Bold (T)	1
Stymie Light (M)	1
Typewriter (M)	1
Weiss Roman (T)	1

\*M—Modernistic; \*\*T—Traditional.

Ads set in traditional faces	30
Ads set in modernistic faces	45

Affecting the score, of course, is the fact that the display of six advertisements credited above to traditional types appeared in faces of modern or modernistic character. On the other hand, traditional display was not used over body in modern of any advertisement. Thus, if display rather than text governed the scoring, it would be: Traditional, 24; Modern, 51. Seven advertisements were entirely hand lettered, five modern in character, and two traditional.

### Weight of Type

Ads set in light-face	42
Ads set in bold-face	32
Ads set in medium-face	1

### Style of Layout

Conventional	44
Moderately modern	23
Pronouncedly modern	15

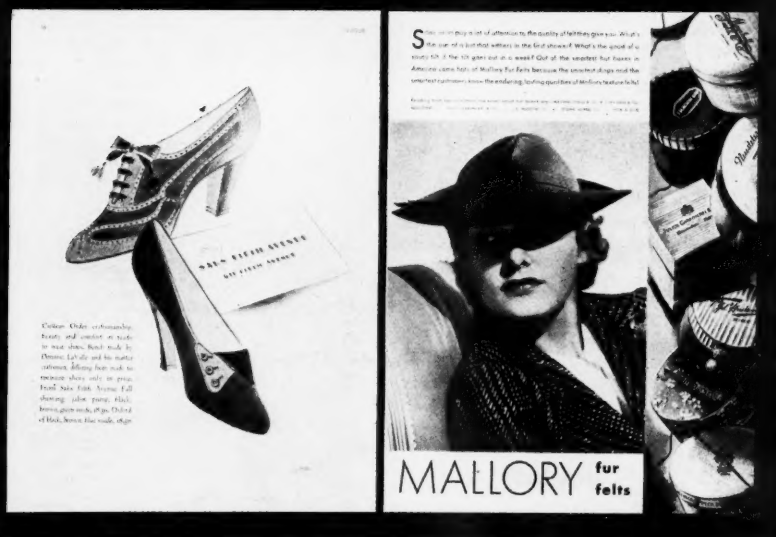
### Illustration

Conventional	29
Moderately modern	13
Pronouncedly modern	3

### General Effect

(All-inclusive)

Conventional	28
Moderately modern	42
Pronouncedly modern	12



Scorekeeper considers these the best conventional and modern page advertisements appearing in the two issues of "Vogue" considered in making up this analysis. It is understood, of course, that only physical features (typography, layout, and art) were considered. As object is to cover interests of printers and typesetters, copy and product are disregarded

# J. P. Brevities

Miscellaneous news and unusual bits from here and there the world over which should prove of interest to printers as items of information and reference

## JOURNALISTS USE THE MOST WORDS

Of the 400,000 words in the English language, the working journalist is accredited with use of the largest number, something less than 20,000. Clergymen, lawyers, and doctors use an average of about 10,000 words. Skilled workers of ordinary education know about 5,000, farm laborers about 1,600. The sciences and professions have large numbers of words the layman never hears of. For instance, medical men and women must know the names of 433 muscles, 193 veins, 707 arteries, 500 pigments, 295 poisons, 109 tumors, 700 tests, over 200 diseases, and over 1,300 bacteria.

Yet, with all these words think of the people who still have trouble expressing themselves. Think of the people who constantly wonder what they all are about.

## Ratios of Bad Smells

Out of thirty-six items listed in a recent questionnaire on malodorous products, printing ink stood in sixteenth place, with carbolic acid, turpentine, metal polish, auto polish, celluloid following after, and glue bringing up the rear as the worst offender. We quote many printers: "Once a fellow gets the smell of printers' ink, he never gets over it." Well, anyway it's not as bad as glue.

## Source of Rice Paper

From the pith of an evergreen shrub, called Tsubo, indigenous to Formosa, South China, and the South Sea Islands, the Japanese make the celebrated rice paper, as it is known in the United States. From the same source they also make wigs, dolls, artificial flowers, drawing paper, picture postcards, and Tsubo board. From the Tsubo board are made hats, clogs, smoking sets, bowls, carpets, mats, and many other articles.

## RAW PAPER STOCK GETS QUICK TEST

At last paper-mill superintendents have succeeded in developing a small papermaking machine, designed to turn out a sheet so quickly that faults may be corrected before the stock leaves the beater. A quart of paper stock of

unknown consistency can be run through the sheet machine in ten minutes and tested for consistency, freeness, mullen, and tear on a bone-dry sheet of a standardized weight. The machine gives absolute control over raw stock and enables the papermaker to duplicate an order of paper previously run through the mill.

## MUST BE GOOD MAN TO BE PUBLISHER

Dent, the great English publisher, and founder of Everyman's Library, once wrote of the qualifications necessary to make a successful publisher: "He must be a man fond of hard work; have a large knowledge of English literature; know both French and German and a good deal of classics, art, and human nature; must have a lot of money; must learn to possess his soul in patience; and should read the English Bible and Shakespeare 'in and out.'"

## Austria Licenses Printers

To operate a printing plant in Austria, the Government issues a license to persons who can prove they have served at least a four-year apprenticeship and have been employed as journeymen for three years. Salesmen who really create the business are ineligible for a license, according to Austrian law.

## Ink For The Irish

The United States supplies most of the ink used by the printers of Ireland. It is estimated that the Free State's ink bill amounts to \$250,000 annually. Little, if any, printing ink is made in Ireland.

## Retains Old Gates

The old King's House, built in 1769 by Charles Eyre, who was then the King's printer of England, was recently replaced by a modern new plant. The distinctive iron gates and lamp brackets that formerly gave access to the courtyard of the old building have been incorporated in the entrance of the new structure. Eyre & Spottiswoode, Ltd., have been His Majesty's printers for 165 years, still retaining the "royal letters patent for the printing of bibles and of prayer books."

## OUR FIRST PENS WERE REEDS AND QUILLS

### Scratched With Stones;

### Reeds Used on Papyrus;

### Reeds Replaced by Quills

Man's earliest instrument of writing was a hard piece of stone with which he scratched symbols on softer stone surfaces. Later he used metal for the same purpose. By-and-by this metal instrument was refined into a stylus for carving in clay and wax.

When papyrus was substituted for clay and wax as a medium on which to record words or pictures, metal was no longer necessary for use as a writing instrument. Reeds, sharpened to a point and dipped in ink made of lampblack and gum, easily transferred to papyrus the hieroglyphics of olden writers. Reed "pens" were extensively used in the old monasteries where

ancient manuscripts and books were transcribed and preserved.

As early as the seventh century quills began to replace reeds. Russia and Poland raised immense flocks of geese and exported their quills. A goose wing produced about five good quills, and by proper management might yield as many as twenty during a year. Preparing a pen from a quill was a delicate process, the Dutch being very adept at it. A good pen cutter could cut approximately 1,200 quills a day.

Shortly after the turn of the nineteenth century, steel pens first appeared, fashioned like quill pens which they were to displace. Since that time various metals, including gold and platinum, have been used. The beginnings of the modern fountain pen appeared in the late '70's and early '80's.

## PLANNED TO QUIT WHEN THEY TIRED

When the *American Spectator* was founded in 1932, its editors announced that the moment they felt the review was "becoming a routine job, getting dull, a matter of habit," they would call it a day and quit. Recently it was announced that they had had a lot of fun but "were tired of their jobs." Hence the *Spectator* voluntarily stopped publication. There is nothing like leaving the door open so you can close it if you want to.

## English Printers' Pensions

Since 1918, the Printers' Pension Corporation of Great Britain has paid to orphans of people engaged in the printing trade \$440,000, and at present is looking after 1,700 pensioners at an annual cost of \$180,000.

## Origin of Visiting Cards

Visiting cards were originated many centuries ago, being used in China for social purposes long before they were known in Europe. Some time after the sixteenth century, elaborate forms designed by celebrated artists of the day were used by fashionable people. During the reign of Louis XIV in France, visiting cards were beautifully engraved with landscapes,

or with views of the owner's home. Since history repeats itself, why not repeat the idea of more elaborate cards? It will help the printing industries.

## What a Typographer Needs

The special qualifications for a typographer, according to one authority, are originality, personality, power to attract and amuse, facility to believe in the product he is helping to produce, knowledge of type faces and copy writing, and taste for color and graphic work. A good measure! Let those who have ambition try it on.

## STORIES ACCEPTED SOLELY ON MERIT

In order to judge stories being considered for publication, solely on merit, the *American Magazine* pastes a heavy black seal over the author's name on every unsolicited manuscript. The masking remains intact until the manuscript has passed the readers and editors and finally is marked for acceptance or rejection. A number of new authors have been unmasked by the plan, and several of the "front cover" professionals have had stories rejected. Other periodicals may well follow the *American's* lead in this effort to raise quality and freshness of stories.

# News of the Month

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

## Home-Study Estimating Course

For fifteen years Jack Tarrant has conducted estimating schools in Chicago; six years with U. T. A., and for the past nine seasons with the Chicago Graphic Arts Federation, of which he is assistant secretary. Each year when the latter organization announced its estimating school to its local membership, inquiries would pour in from other parts of the country asking for information about the school and whether the course could be studied by mail.

To fill the long-standing need indicated by these inquiries, Tarrant has applied his teaching experience, and production records gathered from hundreds of plants, to the preparation of a complete, home-study estimating course. The lessons include a review of printing production methods, with test questions to be answered by students, and production records covering every operation. Following these preliminaries the balance of the course consists of actual estimates, submitted to students under practical working conditions, and offering increasingly difficult problems. The way in which the work of students is corrected, with suggestions for improvement, is said to comprise the most valuable features of the course. The enrollments are limited so that corrections are made under the personal supervision of Jack Tarrant.

"Not every one who takes an estimating course expects to become an estimator," Tarrant explains. "In our schools we have pressmen, compositors, operators, salesmen, private secretaries, clerks, bookkeepers, and—of course—some estimators. Anyone who wants a quick and thorough view of printing production can get it by learning estimating."

## Pritchard Tells N.E.A. Plans

R. H. Pritchard, president of the National Editorial Association, in an announcement of activities for the coming year, following a recent board meeting, reviewed recent difficulties of association work, saying, "No publisher who was not thrown into the thick of the code program in Washington will ever know of the defensive battle that was put up by the N. E. A. for fellow publishers throughout the country, or the hundreds of thousands of dollars the industry was saved."

The association has set a goal of at least 6,000 publisher members during the next twelve months. Plans will very soon be announced for an active membership campaign, which will enable the association to increase its services to publishers. "During the past year I have visited many state associations and other publishers' groups in many sections of the country," stated Pritchard. "I have found among all of them a deep interest in the National Editorial Association. I ask that these friends of the association, who are not members, lend their active support through a membership in the organization."

The association will carry on all of its past activities, including its letters, monthly publication, editorial service, Washington service, newspaper contests, engraving service. It will

maintain its Washington office and representative, to continue legislative activity and develop contacts with other phases of the industry. Work on cost finding and accounting will be extended to include advertising, newspaper production, and commercial printing. A speaker's bureau will be developed for contacts with state and regional newspaper groups and other industries. A labor relations committee is to be established to "protect members and our branch of the industry in relation to the Wagner Labor Bill's effect upon individual establishments." Work of liquidating the code deficit will be continued, and an annual convention and tour will be held.

## New Graphic Arts Course

North Park College of Chicago opens its fall term on September 17, and will include a curriculum in the graphic arts as employed in such industries as printing, advertising, journalism, photography, engraving, planography and offset printing, commercial art, architecture and allied lines. This is the first graphic arts department in a junior college in America.

President Altho Ohlson of the college said: "Though few realize it, graphic arts comprise

## Direct-Mail Convention Plans

The Direct-Mail Advertising Association will hold its eighteenth annual conference and exposition at Kansas City, Missouri, October 16, 17 and 18. The program for the three days has been streamlined, with all waste points eliminated, according to Karl R. Koerper, general chairman of the convention.

A spectacular "Drama of Advertising" will present the far-reaching functions of direct mail. Initial showing of the "Fifty Direct-Mail Leaders of 1935" will be at the coming convention, which will also include an array of exhibits displaying the "tools" of the direct-mail industry. A. D. Hunter of the Missouri-Interstate Paper Company is in charge of exhibit space sales.

The place of direct-mail advertising in relation to other branches of the industry will be featured in a special exhibit section. The accompanying display panel illustrates how direct-mail advertising is tied in with radio. Similar displays covering other advertising lines are being made up for the convention.

An all-expense registration which includes registration fee, opening luncheon, the Drama of Advertising, and all departmental sessions, "Café Night," the exposition, annual party,



Displays like this will demonstrate how direct mail is coupled with other forms of advertising

the largest industry in Chicago, larger than even the great packing and steel industries. We have long felt the need for offering courses that would enable young people to survey this important field and prepare themselves properly for entrance into it. We plan to give special attention to the problems of high-speed color printing and other new developments. The production methods of great publishing houses, newspapers, leading trade journals and magazines will be studied and analyzed. Leaders in all branches of the industry will be invited to address the students from time to time."

The college, which is forty-five years old, was founded in Minneapolis and moved to its present site in Chicago in 1894.

and other features arranged by the local committee (combined they comprise a \$15 value) is sold in advance for \$10. Reservations may be addressed to either the Direct-Mail Advertising Association, Hotel Pennsylvania, New York City, or to Karl R. Koerper, 2609 Walnut Street, Kansas City, Missouri.

## Palmer Takes A.T.F. Lines

The American Type Founders Sales Corporation has appointed E. C. Palmer and Company, Limited, of New Orleans, its exclusive dealer in that territory. The company has branches in Dallas and Houston, Texas, and Tampa, Florida, and will handle the complete A.T.F. line.



## Champions Consolidate

The Champion Coated Paper Company of Hamilton, Ohio, and the Champion Fibre Company, Canton, North Carolina, have consolidated, and will operate under the name of the Champion Paper and Fibre Company. The paper company was organized about forty-three years ago by Peter G. Thomson, deceased, and the fibre company by the same interests about twenty years ago.

Officers are Alexander Thomson, chairman; Logan G. Thomson, president; R. B. Robertson, Senior, executive vice-president; H. W. Suter, vice-president in charge of sales; R. B. Robertson, Junior, vice-president; Clarke Marion, vice-president; Scott Zoller, secretary and treasurer; J. L. Henson, controller and assistant secretary; C. S. Bryant, assistant treasurer; W. J. Damtoft, assistant secretary.

## Direct Mail Judges Named

Leonard J. Raymond, president of the Direct Mail Advertising Association, has appointed the board of judges who will select the "50 Direct-Mail Leaders for 1935," which are to be displayed at the association's eighteenth annual convention in Kansas City, October 16 to 18.

Arthur H. Brayton, Marshall Field and Company, wholesale, Chicago, is chairman. Other members include J. L. Frazier, editor THE INLAND PRINTER, Chicago; R. J. Potts, R. J. Potts and Company, and president of the Kansas City Advertising Club; John H. Sweet, advertising manager of the Traffic Service Corporation, and president of the Chicago Direct Mail Club; James Mangan, advertising manager of the Mills Novelty Company, Chicago.

## Out of the Red

On September 17, stockholders of the Harris-Seybold-Potter Company will gather for their annual meeting at the firm's offices in Cleveland. Here they will receive an annual report for the fiscal year ended June 30, 1935, which shows a consolidated net profit, after depreciation and taxes, of \$412,038, as against a net loss of \$153,000 in 1934, preceded by a net loss of \$598,505 in 1933.

During the year the company reduced its funded debt by \$91,000, spent \$84,795 for plant and equipment, and increased its working capital \$220,518. Net billing for the year was 60 per cent higher than for the previous year, and unfilled orders on June 30, 1935, were 15 per cent higher than on the same date a year ago.

## Studies Working Postures

F. W. Shumard, dean of the National School of Time Study, Norwalk, Connecticut, said in a recent address to students stated that "the proper height of work, whether standing or sitting, should be about two inches below the elbow height of the operator." Where work requires continual standing on concrete or other types of unyielding floor, operators should stand on fabric mats, or soft wooden sub-platforms, according to the speaker. He also commented on data that have been gathered on proper bench, chair, and stool heights, and prescribed operations that require alternate standing and sitting as ideal.

## Installs New Equipment

The Howard Paper Company has completed changes and improvements in the power plant of its Urbana, Ohio, mill. The improvements involved expenditures of approximately \$50,000 and included installation of modern stokers, coal-conveying and ash-handling equipment.

The company reports increasing demand for its Howard Bond, Ledger, and Mimeograph papers, now widely advertised as "The Nation's Business Papers." Both the domestic and export demand has increased considerably during 1935. The Howard Paper Company and its allied mills, The Aetna Paper Company, Dayton, Ohio, and The Maxwell Paper Company, Franklin, Ohio, have all been running full time and report a considerable volume of business ahead.

## International Guild Elects

The International Supply Salesmen's Guild held its annual meeting at the Netherland Plaza Hotel, Cincinnati, Ohio, on August 27.

The following officers were elected: president, William Guy Martin, of the Harris-Sey-



WILLIAM GUY MARTIN

bold-Potter Company, Chicago office, first vice-president, Leo D. McShane, Sam'l. Bingham's Son Manufacturing Company, located in Chicago; second vice-president, Clarence G. Foster, of J. W. Butler Paper Company, Chicago; treasurer, Lester A. Neumann, M. & L. Type-setting & Electrotyping Company, Chicago; secretary, A. J. Hoerth, of Chicago.

President Martin, in his speech of acceptance, thanked the members for the honor they had bestowed upon him, and announced that it is his intention to organize additional guild chapters throughout the country. The next annual meeting will be held in Minneapolis, in 1936, in conjunction with the meeting of the International Association of Printing House Craftsmen in that city.

## Printing for the Layman

Miss Sylvia Rosen, who is on the sales staff of The Comet Press of Brooklyn, is giving a course at Hunter College, New York City. She will instruct evening classes at the fall term beginning September 16. The course, known as "Printing for the Layman," includes the history of printing, preparation of copy, specifications, processes, proofreading, type and typography, layout, ink, color, paper, binding, engraving and associated processes, with plant visitations.

## Publishers Lead "Age Parade"

More publishers are eligible for membership in the Fifty Years in Business Club than are concerns in any other line of business, according to General Charles C. Gilbert, organization secretary, following a country-wide survey to locate all of the older establishments.

"Of the 18,812 publications now in existence in the United States, 3,697 were established prior to 1885," stated Gilbert.

Approximately 400 of the fifty-year-old firms located thus far have indicated that they will be represented at the first meeting of the club in Washington this fall. At the meeting, according to the announcement, outstanding men from ranks of the membership will tell of the experiences through which their businesses passed.

"Things don't just happen and success does not often come by chance," Gilbert said. "The several thousand concerns that have braved hard storms and weathered vicissitudes over such a long period were without doubt built upon firm and solid foundations."

THE INLAND PRINTER was organized in 1883, and has been in continuous operation ever since.

## Continues Printing Courses

Inquiries have been received regarding an announcement that the Department of Printing has been merged with another in the College of Engineering at Carnegie Institute of Technology, Pittsburgh. Some of those who inquired wanted to know whether this meant that the printing course at Carnegie was no longer being offered. This, we have been informed by Carnegie officials, is not the case, and we have been assured that the same subjects that have been offered in the past will continue to be part of the curriculum. Professor Glen U. Cleeton, who has been connected with Carnegie for several years as Head of the Department of Industrial Education, will assume the administrative duties formerly handled by Professor David Gustafson.

## Patents Split-Bed Press

J. Ralph Reichenbach of Palmerton, Pennsylvania, has been granted patents involving sixteen original claims, all of which were granted, for a split-bed to be used on the average cylinder press. The patented device allows for quick and ready movement of the press bed to permit quick changes in the type form. The patent makes it easy to reach parts that formerly were inaccessible. It also provides for a recessed cylinder bearer that acts as a locking bar on forms that are too large to permit the use of quoins.

## Moves to Cleveland Office

Alexander Thomson, Junior, of the Cincinnati office of the Champion Paper and Fibre Company, beginning September 15, will be affiliated with Joseph Reed, who is manager of the company's central sales office, Cleveland. Thomson has been with the company since 1928; in research and advertising departments, and since 1931 in sales work. For two terms he was a director of the Cincinnati Advertisers' Club, and is president of the Cincinnati Association of Industrial Marketers.

Thomson served as entertainment committee chairman for the International Association of Printing House Craftsmen at its convention in August. He will attend the National Industrial Advertisers Association convention to be in Pittsburgh, September 18 to 20, before going to Cleveland. Paper trade territory to be covered from his new location will include Detroit, Akron, Toledo, Syracuse, Rochester, and Buffalo.

The Inland Printer for September, 1935



## Twelfth Annual Exhibition

A call for specimens will be mailed early in September to printers, typographers, engravers, advertising agencies, paper houses, and others, by the American Institute of Graphic Arts, which is organizing its twelfth annual exhibition of printing for commerce. The exhibit will open in New York City in November.

Material for consideration will include all types of printed matter produced for sales purposes, such as booklets, folders, brochures, books for advertising, letterheads, calendars, business cards, labels. All interested organizations are invited to send their best work produced since September, 1934. A printed folder accompanying the call for specimens will give requirements and the size of displays.

The American Institute of Graphic Arts, 125 East 46th Street, New York City, is a national, non-profit, educational group whose membership represents every field of the graphic arts.

## Introducing Kurba Gravo

Tsumoru Watanabe, manager of the Tanaka Transfer Printing Company, Nagoya, Japan, is in the United States to introduce the Kurba Gravo (from Esperanto Kurba, *curve* and gravo, *printing*) automatic, curved-surface printing and dusting machine. He is representing Ichiro Hakogi, inventor. The machine is designed for direct application of designs on concave or convex surfaces by means of a "line or halftone block offset process."

The machine is said to print three dimensional surfaces of varying proportions of width, height, and depth; or will print designs on a surface no larger than a golf ball. Applications are for ground coating of color for final coating of porcelain ware, including plates and cups; glassware, including bottles; enameled ware; paper cartons and containers of three dimensions; metal tubes, tin cans. Basic tests have been completed and are said to have proved entirely satisfactory. Patents have been applied for, and so mechanical details will not be made public until later.

## Associations Carry On

Trade associations that functioned as code administrative bodies are working their way back to normalcy. The Chicago Graphic Arts Federation recently mailed a booklet entitled "Where Do We Go From Here?" to printers, typesetters, typographers, trade binders, and paper rulers in Chicago, in which it presented a twenty-eight point program, and invited suggestions. To date the response has been very good. Many replies were received, and these proposals are being considered as possible additions to present service activities. The booklet showed that the dues rate has been lowered by about one-half. The current issue of *The Galley Proof*, issued by the Federation, digests and comments on a minimum-wage bill and a six-day-week bill, passed at the last session of the Illinois Legislature.

Reorganization of the Saint Paul Typothetae has been completed under its new name, the Graphic Arts Association of Saint Paul. Officers are Harold E. Blodgett, Brown-Blodgett Company, president; O. T. Rishoff, Clarkson-Rishoff Company, vice-president; L. S. Ferrey, E. S. Ferrey & Son, treasurer; Herman Roe, executive secretary. Directors are Lee F. Warner, McGill-Warner Company; A. N. Grates, Webb Publishing Company; Harry L. Willson, Randall Company; V. W. Dawson, Dawson Printing Company, and Henry J. Crepeau, of Ramaley Printing Company.

The Graphic Arts Association of Saint Paul will continue as an affiliate local of the United

Typothetae of America to the first of November. Following the annual convention of the U. T. A. to be held in New York City in October the question of continuing such affiliation will be decided by the membership.

The Boston Trade Binders and Paper Rulers Association recently met with representatives of the Boston Typothetae, Closed Shop Employing Printers Association of Boston and vicinity, the

## To Build \$5,885,000 Annex

In twenty of the last twenty-two years the overcrowded condition of the Government Printing Office has been called to the attention of Congress. Public Printer A. E. Giegengack, after taking his oath of office on July 2, 1934, inspected all of the structures occupied by the Government Printing Office, then wrote a letter



Showing proposed new eight-story annex to the Government Printing Office from the H Street side

New England Paper Merchants Association, and the Boston Stationers Association, to work out plans for carrying on. Resolutions passed by the meeting approved the uniform sales contract and credit reporting system adopted by the association, which went into effect in the Boston territory on September 1.

The plan provides for minimum wages, maximum hours, a uniform sales contract, and credit reports, issued in cooperation with a joint committee of printers, stationers, and paper dealers. Each participant signs a \$200 bond as a pledge of good faith, agrees to see that members do not sell below their own costs. An insignia will be used by members in good standing, and a \$50 fine may be assessed for violation of the constitution or by-laws. Interstate activities are not included in the plan.

## Charles Francis Tells Us—

That when the Federation of Master Printers of New Zealand sent the name of their Sir George Fenwick to the American Consul General at Wellington, as an eminent printer within the Dominion, they took pains to refer to his association "with Charles Francis, dean of American printers, who is now in his eighty-eighth year."

That he is now setting out to duplicate his success with the Printers League, by sponsoring another organization to "Help One Another"; its purpose being to bring about a change of attitude between employer, employee, customer.

That there is a good time coming, although it may not be during this presidency. That his good Australian friend G. F. Hussey, former president of the Master Printers Association, and former Member of Parliament of that country, was instantly killed when struck by a train in Adelaide, South Australia. The death of this distinguished retired printer occurred on June 12.

to Congress. His letter, a forty-two-page, 9 by 11½-inch booklet, was profusely illustrated to show the crowded condition of machines, tables, lack of storage space, narrow aisles in which hand trucks could not pass. It showed the expense of trucking paper, the handicaps under which employees work, dangers of the present structures, and provided complete plans for suitable replacements.

On August 12 the President signed the Deficiency Appropriation Act, in which is carried an item authorizing an expenditure of \$5,885,000 for new buildings for the Government Printing Office. The act also makes immediately available \$2,000,000 with which to begin razing a group of antiquated structures, erection of a new annex building, and a warehouse with railroad sidings running into it.

Colonel Giegengack will not only replace the old buildings with a modern, eight-story annex, but proposes to acquire certain lands opposite the present office on which to build a warehouse into which railroad tracks will be laid for the unloading of paper and supplies.

The proposed annex to the main building will have a frontage of 175 feet on North Capitol Street, and 384 feet on H Street. It will be eight stories high, containing about 484,000 square feet of floor space. Executive offices, a clerical division, and classrooms are to be located on the eighth floor. Linotype and monotype sections will occupy the seventh floor, and from there down the plant will be laid out to permit straight-line production to pressrooms on the third and fourth floors. The bindery will remain in the present main building on floors directly opposite the pressroom.

Colonel Giegengack is receiving the congratulations of his many friends on his successful efforts to secure appropriations for these much-needed buildings, which will stand as a living monument to his work for many years.

# Typhotetae Program Well Under Way

John J. Deviny, executive vice-president of the United Typhotetae of America, in response to an inquiry regarding progress of the association's membership program, reports that "practically all of the locals that were with us before, during, and after the code, will continue their affiliations. Columbus, Ohio, an organization formerly not affiliated with the U.T.A. has voted to continue affiliation and cooperation. The State Federation of Texas, a new organization formed during the code period, will also be an affiliate. I am scheduled to deliver the keynote address at its convention to be held in San Antonio, September 12 and 13. The Southern Master Printers Federation has affiliated. I am also scheduled to address its annual meeting in New Orleans, September 9 and 10. I believe this is the first time in many years, if not in history, that a U.T.A. official has been invited to participate in this manner at a Southern Master Printers Convention."

Affiliations have followed personal visitations by national officers and sectional leaders to many of the local printers' organizations. Conferences were held with local leaders, boards of directors, and meetings of members were addressed. President Frank J. Smith, Vice-President Deviny, Treasurer B. B. Eisenberg, Secretary Elmer J. Koch, National Board Member H. F. Ambrose, and Secretary V. C. Garriott of the Southern Master Printers Federation visited many cities. Field Secretaries T. G. McGrew and Jesse S. Garwood assisted in covering a territory that reached from Maine to the Gulf, and from Florida to the Lakes.

On August 19, Fred W. Hoch took charge of the association's production management services to members. As a staff member he will be engaged in activities concerned with production management, layouts and check estimates, production records, special equipment and new processes, machinery analysis, plant layout, and air conditioning. As the author of "The U.T.A. Standard Book on Estimating for Printers," a text book that is used by leading vocational schools, he comes to Typhotetae in no sense a stranger, but as a widely known and esteemed friend, accepted as a national authority on production and management problems in the printing industry.

On August 13 Typhotetae sent a bulletin to local associations and zone federations concerning the production of printing ordered for and by Federal Relief Agencies, which has formerly been placed with commercial printers in the states where the funds have been used. When the new Works Progress Administration, which will expend a \$4,800,000,000 fund, was established it was rumored that no further printing would be given to printers in the states. Typhotetae's protest questioned legality of the change, but brought an adverse ruling from the Government counsel. The Typhotetae Executive Committee then appointed a special delegation to call on the Hon. J. W. Byrns, speaker of the House, and other public officials. As a result, the matter has been taken up with the Hon. Harry L. Hopkins, administrator of the W.P.A., and a representative of the President. The matter is being inquired into and an early decision is expected.

D. P. Porterfield, director of the association's business promotion service, recently sent a bulletin to printers who had purchased the "Printing Sales Manual" issued three years ago. It very frankly asked printers what they thought of it, whether it came up to their expectations, was it a "flop," would a little "tinkering" make

it more useful, and whether they would like to have it revived. As this was written, Porterfield reported that while replies were not numerous enough to show what the predominant opinion will be, that they were about evenly divided between those who said "forget it" and those who insist the manual was and is a valuable help that should be revived and revised.

The association's department of accounting has issued its monthly productive hour index of the printing industry, showing monthly increases or decreases in production from January, 1932, until May, 1935. The index number used is based on the 1923 average as 100. On this basis the May, 1935, figure, 80.3, is larger than the same month for any of the three previous years. The 1935 figures all exceed the corresponding month a year ago. The index figures show that the industry reached its lowest points early in 1933 and has made consistent gains ever since that time.

## Gives Men a Recess

The Brown Publishing Company of Blanchester, Ohio, gives its men a fifteen-minute recess each forenoon and afternoon. The men go back to work rested and refreshed. Owners of the business believe that the policy pays in dollars and cents, through the elimination of accidents resulting from fatigue, and through capacity for increased production.

## Widow of Robert Hoe is Dead

Mrs. Olivia P. J. Hoe, widow of Robert Hoe, who developed the famous Hoe printing press, died at Lake Placid, New York, on August 3, aged ninety-eight. She had been in good health up to the first of June, when she returned from her seventy-seventh European trip.

## Hoe Elects New Board

R. Hoe and Company, printing-press manufacturer, New York City, elected a new board of directors at a meeting of stockholders last month. The election followed a prolonged discussion with representatives of security holders who opposed election of two members of the proposed slate, but the meeting concluded harmoniously with unanimous votes for the new board of eleven men.

The board members elected by prior preferred stockholders included Henry Homes, Robert J. Lewis, Samuel J. Kane, Edwin Weisl, Corcoran Thom, Maxwell M. Upson. Directors elected by the Class A stockholders were H. M. Tillinghast, Claude V. Callister, Richard Kelly, John T. Harrison, E. D. Timberlake. Fred L. McCarty, vice-president and general manager, presided at the meeting.

## Gummed Products Expands Plant

Several months ago The Gummed Products Company, Troy, Ohio, announced a quarter-million dollar plant-expansion program, which is now well under way, according to Roth F. Herrlinger, vice-president and general manager. Its new office building was completed several weeks ago, and has been taken over by the executive and office staff. Every convenience for comfort and operating efficiency has been included in this building, which is modernistic in design.

North and south wings of the company's new mill have been completed and are occupied. Completion of the mill is well under way and should be completed in another sixty days. New

equipment and machinery are being moved in as rapidly as floor space is made available. When completed, it will have 50,000 square feet of additional floor space.

More space and equipment will be devoted to the manufacture of Trojan Gummed Paper, Sterling "Tread" Gummed Tape, and Trojan Box Tape. One of the finest and most complete laboratories in the gumming industry is maintained for constant experimental work.

A private brand eighteen months ago, Trojan has become one of the outstanding mill-brand gummed papers. It now enjoys wide distribution from coast to coast, and distribution is increasing. Sterling "Tread" Gummed Tape distribution is largest in the twenty-one-year history of the business, and many orders are being booked several months ahead. Trojan Box Tape is extensively used by the corrugated container manufacturers.

## Thirty Years After

Thirty years ago a bookbinder named Alfred Cahan could be seen trudging through the streets of Cleveland, Ohio, bearing great armfuls of expensive books. In a home workshop he spent his evenings applying gold to the edges of these choice volumes, a work at which he was expert. As he labored he set about designing mechanical fingers that would supplement hand work and give wings to production.

Today machines bearing the Cahan nameplate are to be found wherever books are produced in quantity. His Commercial Book-binding Company, its selling and merchandising subsidiary, The World Syndicate Publishing Company, require a half-thousand employees to maintain production. Plants, warehouses, and offices fill acres of space. The latter is the country's largest individual publisher and distributor of bibles and was first to issue a complete dollar bible. Dictionaries are rapidly becoming a leader in the present line. Shakespeare, junior classics, albums, diaries, scrap books are produced regularly and specialties are constantly being developed.

In the ranks of a large force, Cahan's two sons, each with inherent mechanical bent and liberal engineering education, apparently are destined to further revolutionize the mechanics of book manufacture.

The firm has issued an attractive hard-bound volume entitled "Thirty Years After," presenting company history, personnel, methods, and products. The book was issued at the start of its thirty-first year in business, and is dedicated to the firm's customers.

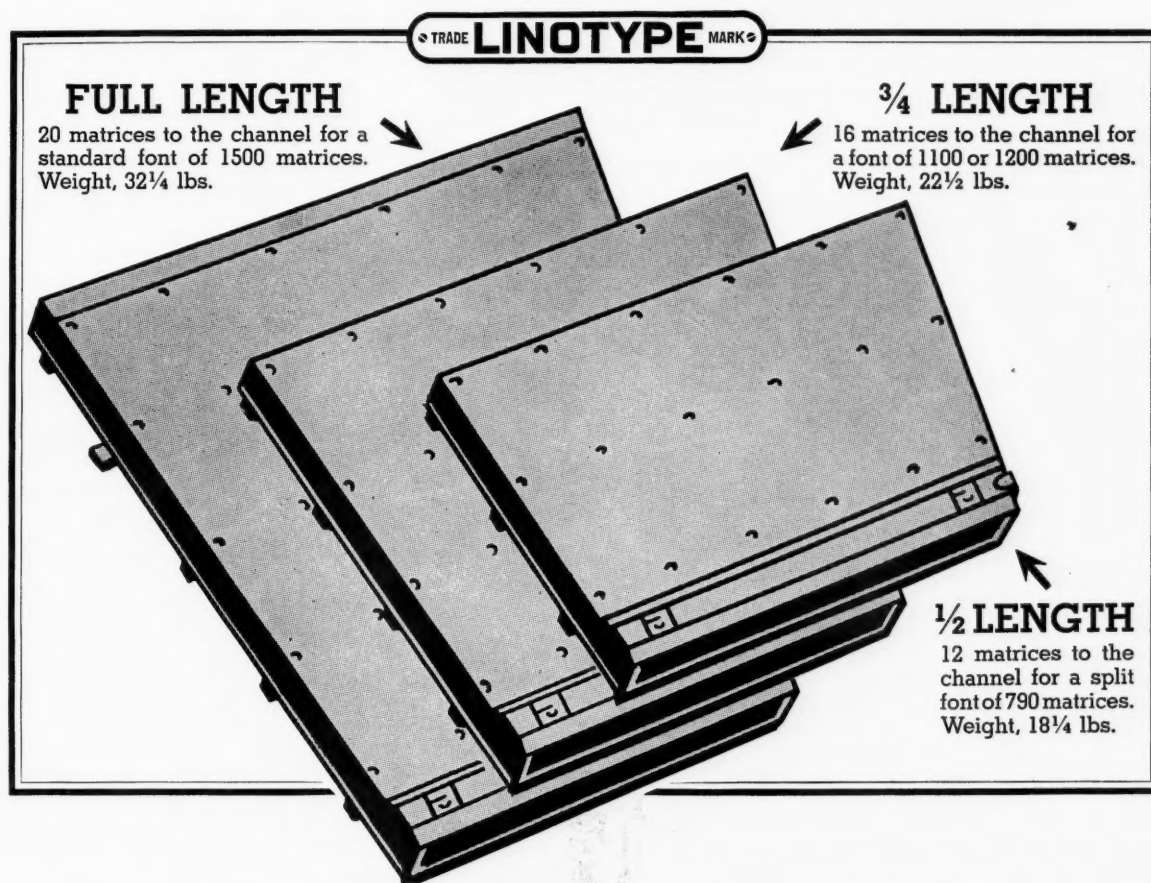
## Hammond Sales Appointments

The Hammond Machinery Builders, Incorporated, Kalamazoo, Michigan, has appointed W. J. Holtmeier eastern sales manager, with headquarters in New York City. He is thoroughly familiar with the Hammond line of saw trimmers, routers, stereo mat-making and casting equipment, having been with the company for several years. He has served in both sales and executive capacities.

A. T. VanderLinde has been transferred from eastern territory to Northern Ohio, Northern Indiana, and Michigan territory formerly covered by Holtmeier. Lee C. Hammond has been appointed to cover Chicago and Milwaukee; H. C. Johnson, Illinois, Wisconsin, Iowa and Minnesota; J. D. McHugh, southern Ohio, West Virginia, southern Indiana and Kentucky; T. A. Hession, Virginia, Carolinas, Tennessee and North Georgia; J. S. Wollett, Pennsylvania; Geo. Hummel, Northern New York State; W. F. Boyer, southern California.

# NOW!

## Linotype Magazines in 3 Lengths for greater convenience and economy



The new ¾ length Linotype magazine has been developed to meet the many situations in which a font of 1100 or 1200 matrices is sufficient. It is light and easy to handle. It is made of Linolite and the price is the same as the ½ length magazine. Magazines of all three lengths can

be used interchangeably on the same Linotype. The only machine change that is needed is slotting the magazine frames. New frames with the proper slots will be exchanged for old frames at a nominal charge. Write our nearest agency or our representative for further information.

**MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.**

SAN FRANCISCO · CHICAGO · NEW ORLEANS · CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA ·

*Representatives in the Principal Cities of the World*

Please Mention **The Inland Printer** When Writing to Advertisers



## NEW EQUIPMENT FOR THE PRINTER

PREVIOUS ISSUES of the *Colophon*, literary and bibliographical quarterly, have consisted of signatures from well known presses, and were printed on various kinds of paper. This format prevented folio pagination. The current edition appears in the form of a 160-page volume, page size 6 by 9 1/4 inches, folioed consecutively. The entire text is set in Electra, a distinguished new face designed for the Mergenthaler Linotype Company by W. A. Dwiggins, decorator, author, designer, and letter artist, who also designed the new *Colophon*.

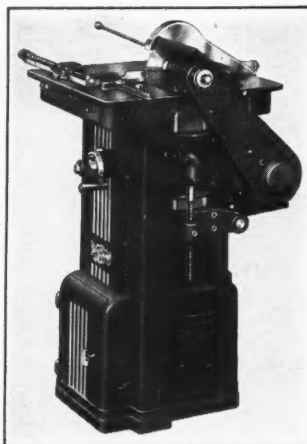
In an imaginary conversation with an ancient sage, Dwiggins tells how he planned to design a type face adjusted to the tempo of today. The

states that it can be used on all models of new or outstanding machines. The new magazine fills a long-felt need, for the half-size sometimes lacked sufficient capacity for fast composition where smaller display spaces were being used. Further information regarding the new magazine may be obtained from the Intertype Corporation, direct or in care of this office.

MODERNISTIC DESIGN and many mechanical refinements have been incorporated in the new "Glider" TrimOSaw of Hammond Machinery Builders, Incorporated, Kalamazoo, Michigan. Operators who have battled with a "sticking," hard-working table will appreciate its "gliding" ball-bearing table. It is claimed that only a light touch of the finger tips is required to propel the table through the heaviest cuts of solid, type-high metal casts.

The complete saw-head assembly, including motor, is raised and lowered by a new micrometer-gaged, crank-controlled mechanism, said to provide quick, accurate adjustment of the saw at any desired point. The manufacturer stresses the perfect counter-balance of parts, accurately machined steel bevel gears, self-lubricated ball and roller shaft and screw bearings, to provide the same "finger touch" operating ease as the table of the machine.

The basic principle of combining saw-blade and trimmer knives is retained. This unit has a ball-bearing saw arbor and a new saw drive, said to prevent the trouble of a saw-head "sticking" on threads, and to permit saw and trimmer-knife changes in one-third the time usually required. Saw and knives are made from special alloy steel that is harder than the finest tool steel, said to give from two to five times longer service between sharpenings. The double V-belt drive from motor to saw arbor requires no tightener, does not slip, yet puts no undue tension on belts.



The modernistic Hammond "Glider" TrimOSaw

A new "quick-set" micrometer point-measure gage is adjusted by a knurled knob. "Finger touch" pressure effects a quick shift of the gage finger to pica gradations etched in white on a black metal scale.

The machine has a "firm-grip" work-holder clamp that is unyielding, quick-acting and very easily manipulated. Its new modernistic base includes a dust-proof door at the bottom which provides convenient egress for a rubber-tired, wheel-mounted waste receptacle. All its bright parts are chromium plated. Illustrated descriptive matter may be obtained from Hammond Machinery Builders, Incorporated, direct or in care of this office.

FOLLOWING OUR ANNOUNCEMENT of Egmont Light a month ago we have received word that it is now available in Intertype matrices in two weights, light and medium, and is duplexed with its companion italics in sizes from eight- to fourteen-point. True-cut small caps are available.

THIS PARAGRAPH is set  
in the new 12 Point Intertype  
Egmont Light with Italic and  
SMALL CAPS *QJ* \$1234567890

The Intertype size range will also include eighteen- and twenty-four-point in both roman and italic. Specimen showings, giving lengths of alphabets, character count, and code words may be obtained from the Intertype Corporation, direct or in care of this office.

IT WAS ONLY a month ago that the Continental Typefounders Association, Incorporated, announced Egmont Light in foundry types, and has now introduced Egmont Medium in both roman and italic. The roman is available from

THIS IS EGMONT  
medium from 8 to 60 pt  
WITH THE ITALIC  
in sizes from 8 to 36 pt

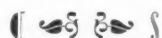
eight- to sixty-point, and the italic from eight- to thirty-six-point from stocks already available in this country. The series is offered jointly as matrices and foundry type, an experiment that is believed to be in the interest of printers. Specimen showings may be obtained from Continental Typefounders Association, direct or in care of THE INLAND PRINTER.

A NEW MODEL of the Challenge-Diamond Power Paper Cutter, which has heretofore been available in sizes up to 34 1/2 inches, is now being marketed in a 36-inch size. The new model is said to cut a 3 3/4-inch pile of paper the full width of the machine. While it handles a larger sheet, dimensions differ little from the former largest size. Height from floor to table remains at 38 inches. Over-all width of the cutter has been increased only 3 inches to 64 inches, and 3 inches has been added to the former 71-inch length. Over-all height remains 60 inches. The two-horsepower motor specified for the 30 1/2-inch and 34 1/2-inch sizes operates the new model. The 36-inch Challenge-Diamond Power Paper Cutter is provided with one knife, four cutting sticks, one steel knife guard, and one removable false-plate clamp as regular equipment. Further information may be obtained from the Challenge Machinery Company, direct or in care of this office.

ABCDEFGHIJKLMNO P  
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Twelve-point Electra and samples of emblems

conversation appears in a booklet that is titled "Emblems and Electra," just published by the Mergenthaler Linotype Company, and tells an interesting story about the designing of Electra.

The emblems, shown in accompanying specimens, appeared originally in the *Saturday Review of Literature* and were accompanied by quatrains written by William Rose Benet.

Electra falls within the modern family of type styles, but has been drawn to avoid the extreme contrast between thick and thin elements. The design is not based on any traditional model, and is not an attempt to revive or reconstruct any historic type. It provides a new type texture for book-page composition, and larger sizes now in preparation will furnish a new note in advertising typography.

Near the end of the booklet Dwiggins says: "There are a couple of touches that I'd like to point out. The weighted top serifs of the straight letters of the lower-case: that is a thing that occurs when you are making formal letters with a pen, writing quickly. And the flat way the curves get away from the straight stems: that is a speed product."

WHILE IT IS CALLED a three-quarter magazine, the Intertype Corporation's newest split magazine's actual maximum capacity is four-fifths of a standard, full-length one. It carries sixteen matrices to the channel, and has been designed for fonts of 1,200 matrices, or less, as compared with full fonts of 1,500.

The new split magazine is made of such lightweight material that it weighs less than a regular split magazine of brass. The manufacturer



## Shows Famous Calendars

The Marchbanks Press of New York City has gained international fame because it did the ordinary things well. It was in July, 1915, that the late Hal Marchbanks issued his first monthly calendar as a promotion piece. Another followed, and another, and another. For twenty years the firm has issued a different calendar every month. Collectors seek them. And now the associates of Hal Marchbanks carry on.

During August, and continuing through September, the entire collection is being displayed at The Marchbanks Press. The calendars represent a remarkable range of typography, layout, paper stock, and schools of art. They include the conceptions of such artists as W. A. Dwiggins, T. M. Cleland, Charles B. Falls, F. G. Cooper, Allen Lewis, Rene Clarke, Lawrence and Guida Rose, Rudolph Ruzicka, Harry Comino, George Illian, Raymond Lufkin, Sydney Bagshaw, and Lucia Smith Wakefield.

Also on display is a collection of limited edition books in which are incorporated the creative works of famous artists. Edward Alonzo Miller, of the press, has designed a large twelve-sheet wall calendar, using stenciled flowers in as many as nine colors. The calendar exhibit will be followed by a showing of Christmas books and cards in October.

## Has Old Poster Collection

Collectors of printing specimens, particularly those depicting the development of advertising in America should find many interesting items in storage rooms of the Calhoun Show Print Company, Incorporated, Hartford, Connecticut. According to J. J. Marron, president, the firm has copies of posters, one-sheets, three-sheets, which were printed, in some cases, as far back as fifty years ago. "We also have the hardwood blocks from which they were run," he adds. Collectors who would like additional information should get in touch with President Marron.

## Fred Tolman Dies Suddenly

Fred H. Tolman, head of the University Press, Cambridge, Massachusetts, died unexpectedly at the Hotel Lenox in Boston, where he had been staying for a few days, aged forty-nine. He formerly operated the Tolman Print Company in Brockton, and merged this business with the Cambridge Press which he bought about six years ago. Tolman was known as an owner and exhibitor of fine horses. He is survived by a widow, a daughter, and two sons.

## Denman Visits England

F. T. Denman, who handles Mergenthaler Linotype advertising for Kenyon & Eckhardt, advertising agents of New York City, sailed for England on August 17, from Quebec on the S. S. Empress of Britain. He will visit many of the leading printing and publishing plants of London and other English cities.

## Will Teach Book Illustration

The New School for Social Research, in New York City, will include two courses in book illustration in its fall term, taught by Fritz Eichenberg, German illustrator, and Charles W. Smith, who will instruct on wood cuts and linoleum blocks. These courses will supplement the work of Joseph Blumenthal of the Spiral Press, whose instruction in the school's Workshop in Graphic Arts covers every step of building a book.



## ESLEECK THIN PAPERS

*increase their efficiency*

Their strong, sturdy characteristics permit the making of numerous clear, clean carbon copies, without the danger of "cut through" letters. They make attractive and economical Thin Letterheads for Branch Office, Foreign and Air Mail correspondence.

### FIDELITY ONION SKIN

100% RAG

Made in White Only. Substance 7½ and 9.  
Cockle, Smooth and Glazed Finishes.

### EMCO ONION SKIN

100% RAG

Made in White and eight Colors. Substance 10.  
Cockle and Glazed Finishes.

### SUPERIOR MANIFOLD

25% RAG

Made in White and nine colors. Substance 8.  
Cockle and Smooth Finishes.

SEND FOR  
SAMPLE  
FOLDERS

ESLEECK MANUFACTURING COMPANY  
TURNERS FALLS, MASSACHUSETTS

# Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

## Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

## Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog. Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

## Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. BARMA SALES AGENCY, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

## Calendars and Calendar Pads

1936 CALENDAR PADS, ranging in size from 1x1 1/4 to 10 1/2x20 inches, including Black and White, India Tint, Red and Black, Brown and White, fish pads, three-months-at-a-glance pads, and gold cover pads. Write for Catalog. GOES LITHOGRAPHING CO., 21 West 61st St., Chicago.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

PRINTERS—Big profit; sell calendars. Many beautiful samples, large selection. Write for particulars. FLEMING CALENDAR CO., 6541 Cottage Grove, Chicago.

## Camera Bellows

CAMERA CRAFTSMEN CO., Bellows made to order for all types of photoengravers' cameras, 1515 Belmont Ave., Chicago, Ill.

## Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

## Composing-Room Equipment For Sale

GET MONEY for old, idle equipment—highest prices paid. We buy, sell fonts, molds, magazines, etc. MONTGOMERY & BACON, Towanda, Pa.

## Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

## Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

## Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Drive, Room 600, Chicago, Ill.

## Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

## Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 5 1/4 by 9 1/4 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

## Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

## Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

## Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

## Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

## Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

## Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

## Printing and Embossing Presses

COLUMBIA Offset Presses: K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

## Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

## Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

## Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidizers. UTILITY HEATER CO., 239 Center Street, New York City.

## Stock Cuts

STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 40 Jackson Place, Indianapolis.

## Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 27 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 2135 Pine St., corner of 22d.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 E. 45th St., New York, producers of Futura, Bernhard, Lucian, Bernhard Cursive, Bauer Bodoni, Trafont Script, Weiss, Beton, Corvinus and Gillies. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 N. Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 E. 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 W. Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal.; Representatives without stock: The J. C. Niner Co., 26 S. Gay St., Baltimore, Md.; James H. Holt, 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas; William E. Barclay, 509 Chestnut St., St. Louis, Mo.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, Goudy Village Foundry types, printers' equipment and composing room supplies. Representatives in all principal cities.

## Wire

SENECA WIRE & MFG. CO., Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

## Wood Type and Materials

AMERICAN WOOD TYPE MFG. CO., wood type, rule, borders, tint blocks, 270 Lafayette St., New York City, and 608 S. Dearborn St., Chicago.

# CAREW

BONDS



LEDGERS

*"Your Great Grandfather used Carew Quality Papers in the days of the Quill"*

"Since 1848 Makers of the Finest Rag Papers in the Land," is a creed from which Carew has never deviated. The old quality-producing methods, combined with the best of the new is the secret of Carew's Matchless Quality.

Sizing with animal hide glue, loft drying in sheets, sheet calendering or plating, and hand sorting and counting are preferred to the mad scramble for quantity production. The results are clearly shown in the matchless quality and longevity of Carew Bond and Ledger Papers.

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Carew	★	Carew
<b>4 Star Parchment Deed</b>		<b>4 Star Parchment Ledger</b>
NUMBER ONE 100% RAG		

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Carew	★	Carew
<b>Empire Bond</b>		<b>Vulcan Linen Ledger</b>
100% RAG		

---

Carew	★	Carew
<b>Treasury Bond</b>		<b>Dependence Ledger</b>
75% RAG		

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Carew	★	Carew
<b>Royal Seal Bond</b>		<b>Monmouth Linen Ledger</b>
65% RAG		

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Carew	★	Carew
<b>Lenox Bond</b>		<b>Lenox Ledger</b>
50% RAG		

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Carew	★	Carew
<b>Merit Bond</b>		<b>Court Linen Ledger</b>
<b>Mandate Bond</b>		
25% RAG		

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*Try Carew Quality Papers, made by Carew Master Craftsmen. You won't be disappointed.*

**CAREW** MANUFACTURING COMPANY  
SOUTH HADLEY FALLS, MASSACHUSETTS

*"Since 1848 Makers of the Finest Rag Papers in the Land"*

Please Mention The Inland Printer When Writing to Advertisers

# The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

## THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 95

September, 1935

Number 6

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

### SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

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IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

### FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESEN'S KIOSKKOMPANI, Postboks. 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. Box 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lascar House, Wynyard Square, Sydney, N.S.W., Australia.

WARWICK BOCK, C. P. O. Box 287, Auckland, New Zealand.

### ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

## REBUILT MACHINERY

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

### \*\* Guaranteed Machines for Immediate Delivery \*\*

#### AUTOMATICS:

Miehle Verticals  
"B" Kellys  
No. 1 and 2 Kellys  
No. 4 Miehle auto-  
matic Units

#### CYLINDERS

Two Color Miehles 56" to 70"  
Single color Miehles, all sizes  
Babcock and Premiers  
NOTE—Feeders and extension  
deliveries for above, if  
desired

FIRST SEE IF  
HOOD  
FALCO  
HAS  
IT

MISCELLANEOUS  
Power cutter—all standard  
and makes and sizes  
Cutters and crossers  
Stitchers  
Folders  
Patent base

**SPECIAL** 1-5/0 Two color Miehle, 65 inch:  
with feeder and extension delivery.

On ANY MACHINERY requirements—get our prices.

## HOOD-FALCO CORPORATION

Chicago Office  
608 S. DEARBORN ST.  
Tel. Hamilton 5643

New York Office  
225 VARICK STREET  
Tel. Walker 1554

Boston Office  
420 ATLANTIC AVE.  
Tel. Hancock 3115

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. *Cash must accompany order.* The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers.

### ADVERTISING—HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 950B, Chicago, Ill.

### FOR SALE

NEW ROUTER and Type High Planer, by Hammond, price \$96.00; guaranteed five years. Here's what you've been looking for. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn St., Chicago, Ill.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photo-engraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY CO., 18 East 16th St., New York, N. Y.

FOR SALE—Five color Claybourn 38 by 52 inch adjustable rotary press; practically new; reasonable price. \$ 861

FOR SALE—38-inch Dexter paper cutter. \$ 821

FOR SALE—Due to change in plans and class of work done, we have for sale two new No. 41 Miehle Unit presses; these presses have had only a few jobs run on them. They are located in Chicago and are available at a very low price. \$ 873

### NEWSPAPER FEATURES

ADVERTISING is the voice of business; the concern that doesn't advertise, like the salesman who can't talk, doesn't sell much; newspapers need a voice, which is furnished by the editorials; if the voice is strong and helpful, people eagerly read the paper. TITUS SERVICE, Newtonville, Mass.

### SITUATIONS WANTED

#### Assistant Manager

ASSISTANT TO MANAGER of small shop to work up to responsible position or partnership; all-around experience in composing room, pressroom, offset, estimating, costs and selling; age 24, married, good schooling, steady, very ambitious; A-1 references; now employed; salary secondary. \$ 872

#### Composing Room

TWO TOP-NOTCH COMPOSITORS, now working, want to locate with progressive small city shop; fast, modern, accurate—ad. composition, make-up, stonework. Married; dependable; go anywhere. Your opportunity to get two crackerjack printers who will prove out. \$ 841

MONOTYPE KEYBOARD OPERATOR, 9 1/2 years' experience; go anywhere; non-union. Write F. M., 577 Morris St., Phillipsburg, N. J.

#### Executives

IF THERE'S ANY "Yankee" spirit left in the commercial printing industry in this country, some "profit-minded" printing firm not content with a "stand-still" policy will have an opening for this "quite different" printer who is available for work as hand compositor, make-up, lock-up, layout, estimator or foreman small or medium-size plant; flexible personality, experience, ability, and knows his types; will "pep" up your organization; go anywhere. \$ 820

PRINTING FOREMAN OR SUPERINTENDENT—Forceful executive with wide experience seeks connection with plant doing better class commercial printing; understands and can handle every detail connected with successful and profitable operation of medium-size plant. \$ 870

EXECUTIVE—Business or production; sales, costs, estimating; excellent record of achievement; a consistent money maker; highly recommended. \$ 836

EXECUTIVE, either business or production; has a fine record of achievement; comes highly recommended. Write today. \$ 797

ALL-AROUND PRINTER with business and executive experience seeks position in or near Chicago. \$ 842

#### Foreman

COMPOSING ROOM FOREMAN, 25 years' experience in Chicago; handle large volume of work and get production economically; moderate salary; go anywhere. \$ 818

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins  
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent  
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.



#### Managers and Superintendents

**PRESSROOM SUPERINTENDENT** or plant superintendent of recognized ability; even his critics say "He sure does know how to print and produce." Further information on request. **EXECUTIVE**, care Printing Machinery Co., Cincinnati, Ohio.

#### Office

**EXECUTIVE SECRETARY** of Printers' Board of Trade, with an outstanding record of accomplishments, wishes a change; a practical printer, expert estimator; 12 years' managerial, 7 years' secretarial experience. S 871

#### Pressroom

**PRESSROOM FOREMAN**—Energetic supervisor with broad experience on fine black and color printing and high speed machinery; economical quality and quantity production governed by common sense; best of references. S 828

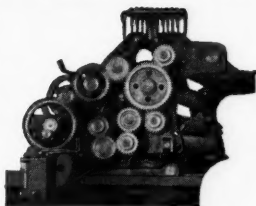
#### Wanted to Purchase

**WANTED TO PURCHASE**—One Model A and B Kelly, one Miehle Vertical, one 13x19 Colts and one 10x15 Kluge Feeder; all above must be in first-class condition. **GRAESSLE-MERCER COMPANY**, Seymour, Indiana.

**WANTED**—One motor for Model 14 linotype, A.C. current, 120 volt single phase or 220 three phase; R.P.M. 850. **CLARKE & COURTS**, Galveston, Texas.

### INCREASE YOUR PRESS EFFICIENCY with AUTOMATIC OIL LUBRICATION Blanchard Pulsolator

Adopted by four leading press manufacturers on their new machines can also be easily installed on existing plant equipment. Savings in production time alone have often paid for the installation in six months.



**Rivett Lathe & Grinder, Inc., Brighton, Mass.**

### An Easy Seller—A Profit Maker

A Line  
for the  
Printer

*Rite-Fine  
Stationery*

A Gift  
Box  
that's  
a Winner

U. S. PATENT NO. 1656379



"The handy box with a useful drawer"  
Sheets slide out on a shelf—  
Easy to remove one

A drawer for pencils, pens,  
erasers, stamps, etc.

BEAUTIFUL BOX CONTAINS  
100 Sheets and 100 Envelopes  
45c to 80c per box to Printing Trade

THE Five Appeals mean quick sales—Smart, Quality Paper; Beautiful Modernistic Box; Novelty Drawer for Pencils, Stamps, etc.; Large Quantity in Box; Low Price.

Every printer should know about RITE-FINE STATIONERY. There is always a demand for stationery. Cash in on this demand with RITE-FINE.

Attractive selection of Grades, Finishes and Colors.

3 Sizes—9 Kinds of Paper—5 Finishes—White and Colors

SEND FOR SAMPLES, PRICES AND SELLING SUGGESTIONS

**THE MILLS ENVELOPE CO.**

538 S. Wells St., CHICAGO

## AT LAST!

A Home-Study Estimating Course—urgently needed for years! You no longer need depend on books to learn estimating, nor attend schools that have been held only in the largest printing centers. No matter where you live, you now can get complete, practical instruction from the Jack Tarrant School of Estimating.

Introductory lessons cover fundamental printing processes, with test questions, and actual production records covering every operation, gathered from hundreds of plants.

Students then prepare actual estimates, under practical working conditions, and involving increasingly difficult problems. In a few months students get what might otherwise take years to learn. The care with which student estimates are corrected is the most valuable feature of this course. Enrollments are limited. The work of every student is corrected under the personal supervision of Jack Tarrant.

Ambitious Men—Prepare for opportunity by learning estimating. Hundreds

of estimators who now hold responsible positions have attended Jack Tarrant estimating classes during the past fifteen years. They enthusiastically endorse his teaching methods. You now can get the same opportunities at home, no matter where you live. Send the coupon for complete information.

Employers—The quickest way to develop your "live wires" is to have them take the Jack Tarrant Estimating Course. The production records received by students are worth more to you than cost of the entire course. Tell your enterprising men (or women) to write for information, or send their names and it will be furnished without cost or obligation to you or them.

**The Jack Tarrant School of Estimating**  
20 North Wacker Drive Chicago, Illinois



Jack Tarrant, Director, is a practical printer who learned his trade in a country shop, then worked in Chicago as a compositor. For fifteen years he has conducted estimating classes in Chicago; six years for U. T. A., and nine years for the Chicago Graphic Arts Federation. He personally supervises the work of every student.

**JACK TARRANT SCHOOL  
OF ESTIMATING,  
20 N. WACKER DRIVE,  
CHICAGO, ILL.**

Without cost or obligation, send information about your Home-Study Estimating Course.

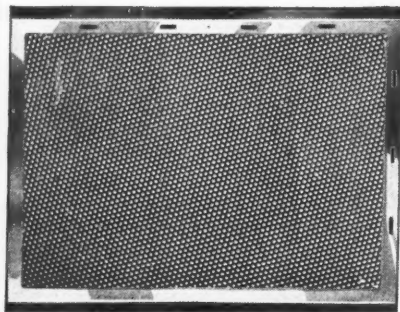
My name is.....

Employed by.....

Street No.....

City and State.....

## ORIGINAL BLOCK & HOOK MANUFACTURER



Miehle Vertical, Steel Honeycomb Base

W. S. WARNOCK CO., 1522 Jonquil Terrace, CHICAGO, ILL.

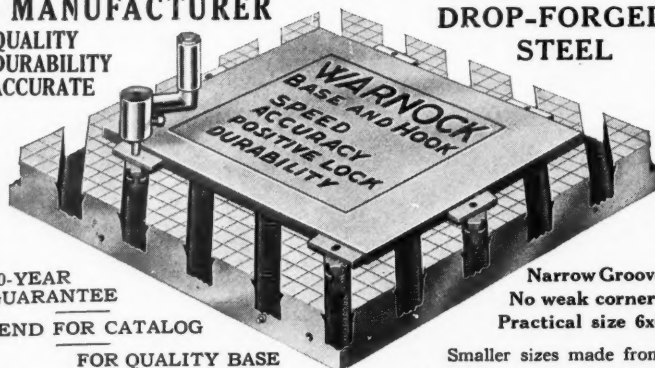
QUALITY  
DURABILITY  
ACCURATE

20-YEAR  
GUARANTEE

SEND FOR CATALOG

FOR QUALITY BASE  
SEE US

DROP-FORGED  
STEEL



Narrow Groove  
No weak corners  
Practical size 6x6

Smaller sizes made from  
this section to fit any chase.

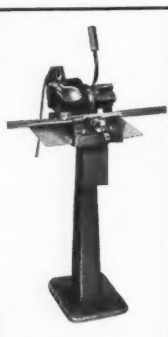
## ROUSE Vertical Rotary Miterer

More than a thousand miters an hour can be cut direct from strip material on the Rouse Vertical Rotary Miterer.

Hundreds of interesting border combinations and geometric designs can be made from plain rule borders on this sturdy, accurate machine.

A circular gives prices, complete details and displays border combinations. Write.

H. B. ROUSE & CO.  
2218 Ward St. Chicago

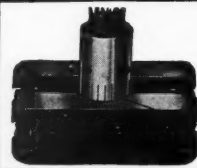


## THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham  
Quoin Company

174 Fort-Hill Square, Boston, Mass., U. S. A.



There Are Few Things  
That Count Like

## THE REDINGTON

Counters for all kinds of Press Room Equipment

F. B. REDINGTON COMPANY

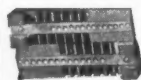
109 South Sangamon Street Chicago, Ill.



## WARNOCK NON-SLIP QUOIN

Made of Hard Bronze. Stronger than malleable iron and capable of the most severe wear. Same size as the positive lock-quin; same key fits all makes and sizes. Per dozen . . . . . \$2.50

## POSITIVE SELF-LOCKING QUOIN



made in two sizes, No. 1 and No. 2. Thousands of them in use. Send for dozen today.

No. 1—\$3.50 P. r. Doz.  
No. 2—\$4.50 P. r. Doz.

W. S. WARNOCK CO.

1522 Jonquil Terrace, CHICAGO, ILL.

## Bodoni AND Garamond

Are the *VOGUE* today

We have both faces  
in ALL WEIGHTS  
Ask for specimens

Sterling Type Foundry

Vermontville, Michigan, U. S. A.

## GROVE'S Gauge Pins and Grippers

for PLATEN PRESSES  
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

JACOB R. GROVE CO.

3708 Fulton St., N. W., Washington, D. C.

## THE ONLY DICTIONARY SO NEW THAT IT MEETS PRESENT-DAY NEEDS

*The New  
Merriam-Webster*

New knowledge has given us a new language. Up-to-date printing demands the use of this up-to-date reference work.

WEBSTER'S  
NEW INTERNATIONAL  
DICTIONARY Second Edition

600,000 Entries—122,000 More Than in Any Other Dictionary. Thousands of New Words. 12,000 Terms Illustrated. Magnificent Plates in Color and Half Tone. Articles. 35,000 Geographical Entries. 13,000 Biographical Entries. 200 Valuable Tables. Synonyms and Antonyms. 3350 Pages. Cost \$1,300,000.00.

G. & C. MERRIAM CO., SPRINGFIELD, MASS.



# AMERICAN

Also see the new  
**LOCKPAWL**  
Models 30 & 31:  
5 wheels, \$14;  
6 wheels, \$16.  
Unlimited  
**SPEED**  
with accuracy.  
At all leading  
Supply Houses.



Fac-Simile impression  
**Nº 54321**

# \$10

Model 63, 5  
wheel. Or \$12  
for 6 wheel  
Model 64: ALL  
STEEL, POSI-  
TIVE, LONG  
WEARING.



HE BUYS **40**  
... ..

**CARLOADS OF PAPER A YEAR**  
*and he knows*

To the man who buys bond paper, many things are important . . . color, strength, printing surface, finish, texture . . . but most important is that all of these be constantly uniform.

When you specify Howard Bond, it is with the assurance that every sheet is identical in strength, substance, printing and writing qualities. For many years, Howard has pioneered in laboratory control—using every scientific testing method. The Howard Bond watermark is the result of this research—your guarantee of uniform quality and dependable performance. The Howard Paper Company, Urbana, Ohio.



Howard Bond in Wove, Linen, Ripple, Hand Made and Crash Finishes; Howard Laid Bond in Antique and Smooth Finishes; Howard Ledger; Howard Posting Ledger; Howard Writing, Howard Mimeograph; Howard Envelopes, #13 lb. for Air Mail, Fourteen Colors and White, Six Finishes.

**HOWARD BOND**  
WATERMARKED  
The Nation's Business Paper

**COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!**

The Howard Paper Company, Urbana, Ohio  
Send me the new Howard Portfolio.

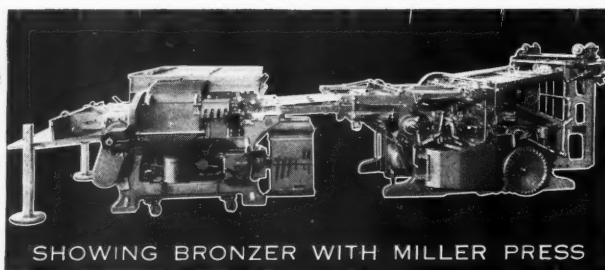
Name . . . . . Position . . . . .  
Firm . . . . . Address . . . . .  
City . . . . . State . . . . .

(Please attach to your business stationery)

I. P.-9-35

## The Milwaukee Bronzer

C. B.  
HENSCHEL  
MFG. CO.,  
MILWAUKEE, WIS.



SHOWING BRONZER WITH MILLER PRESS

! SIMPLICITY OF  
OPERATION

for ALL  
PRESSES

Order  
This No. 3 Vandercook  
Proof  
Press



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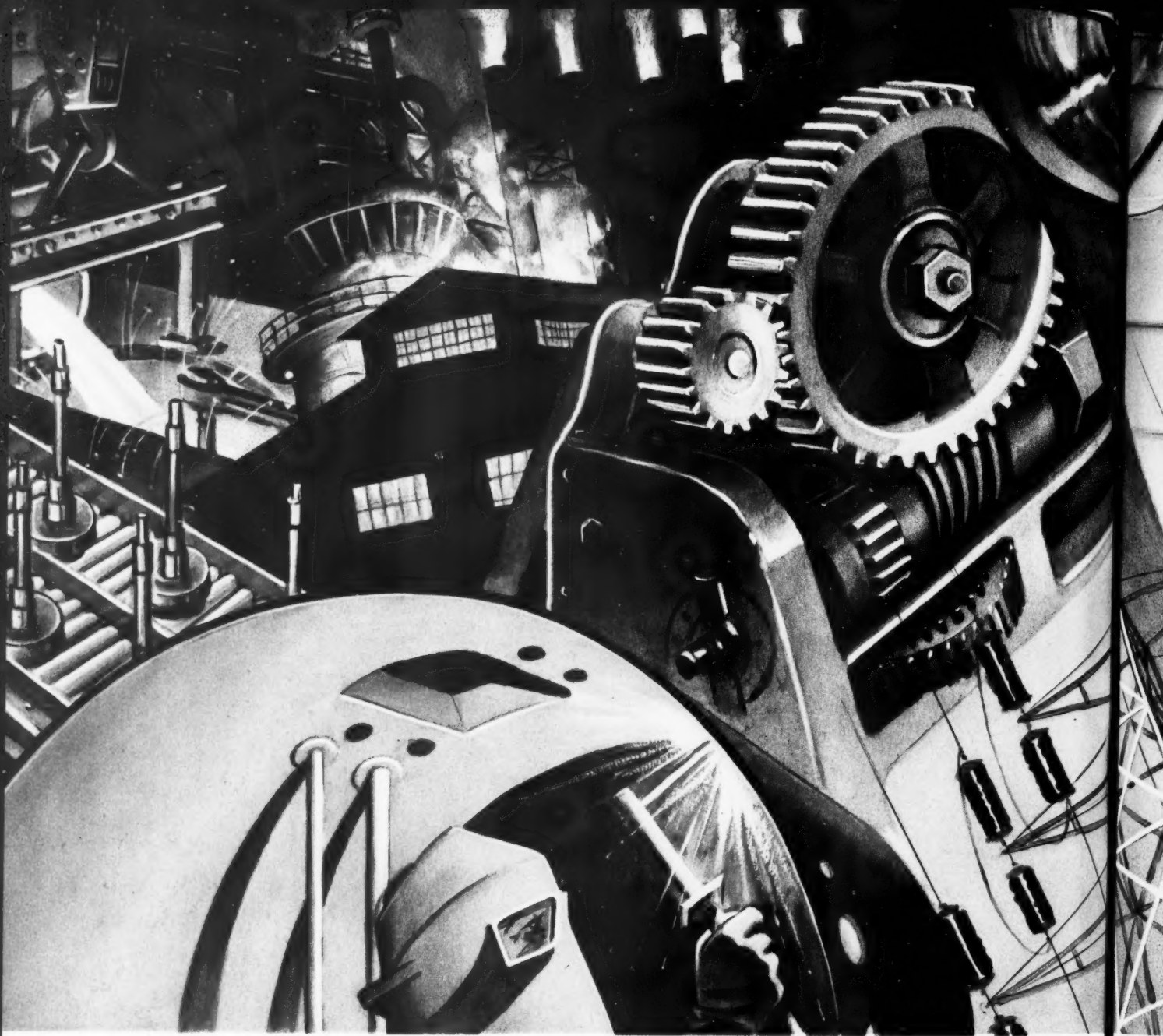
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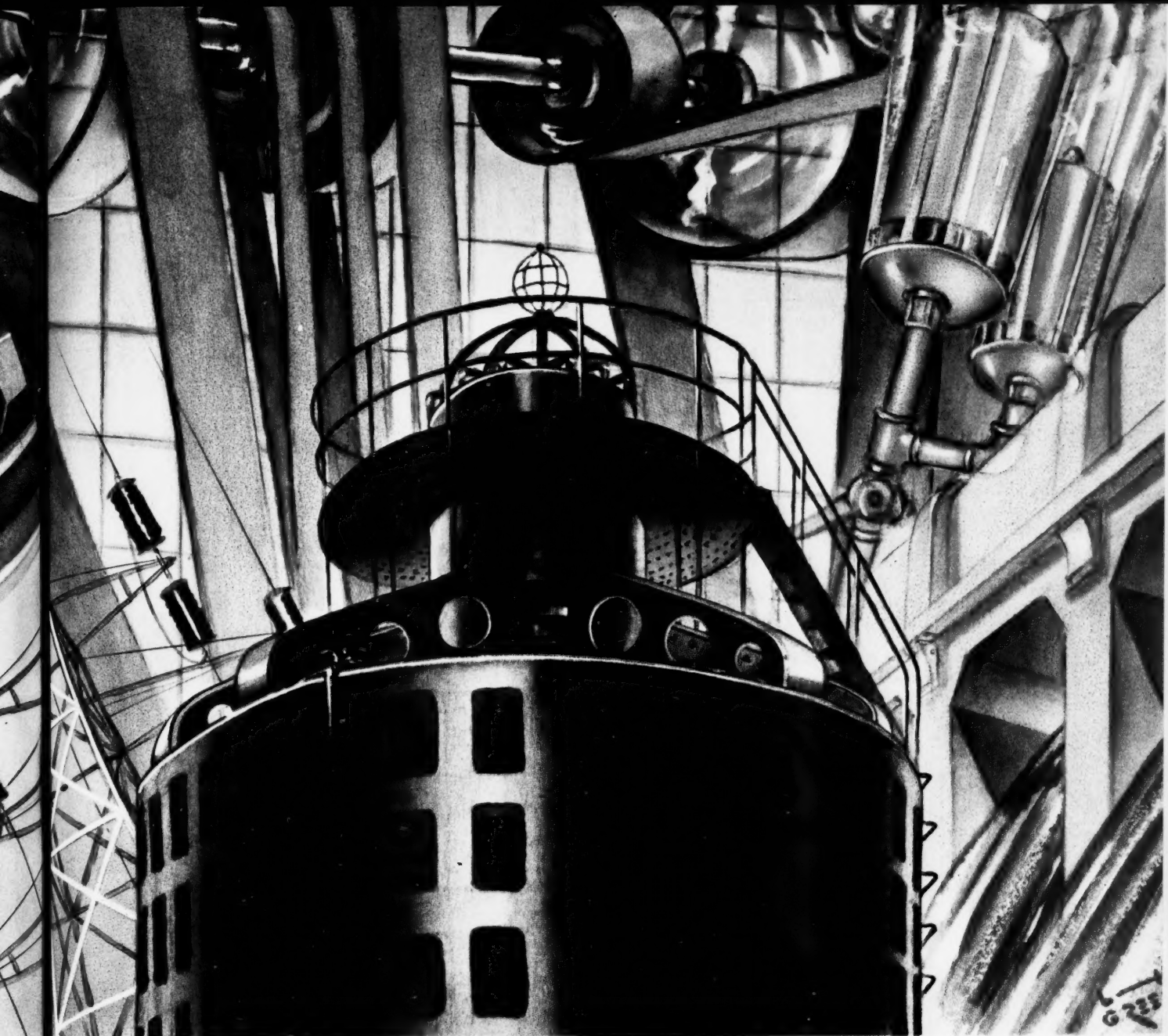


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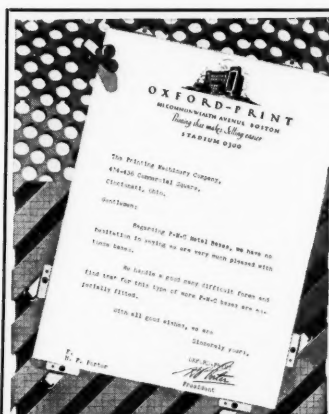
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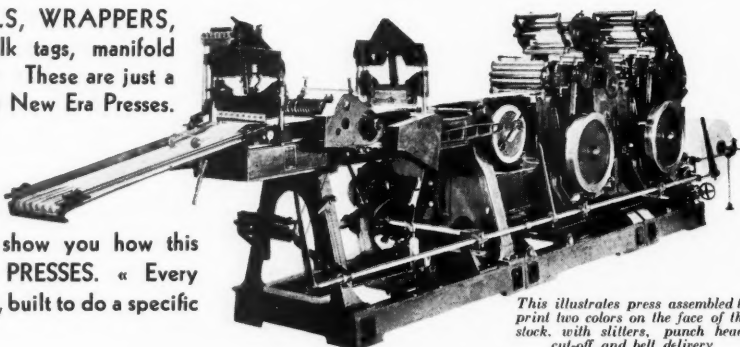
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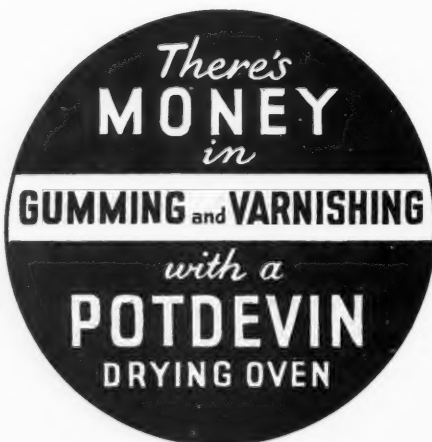
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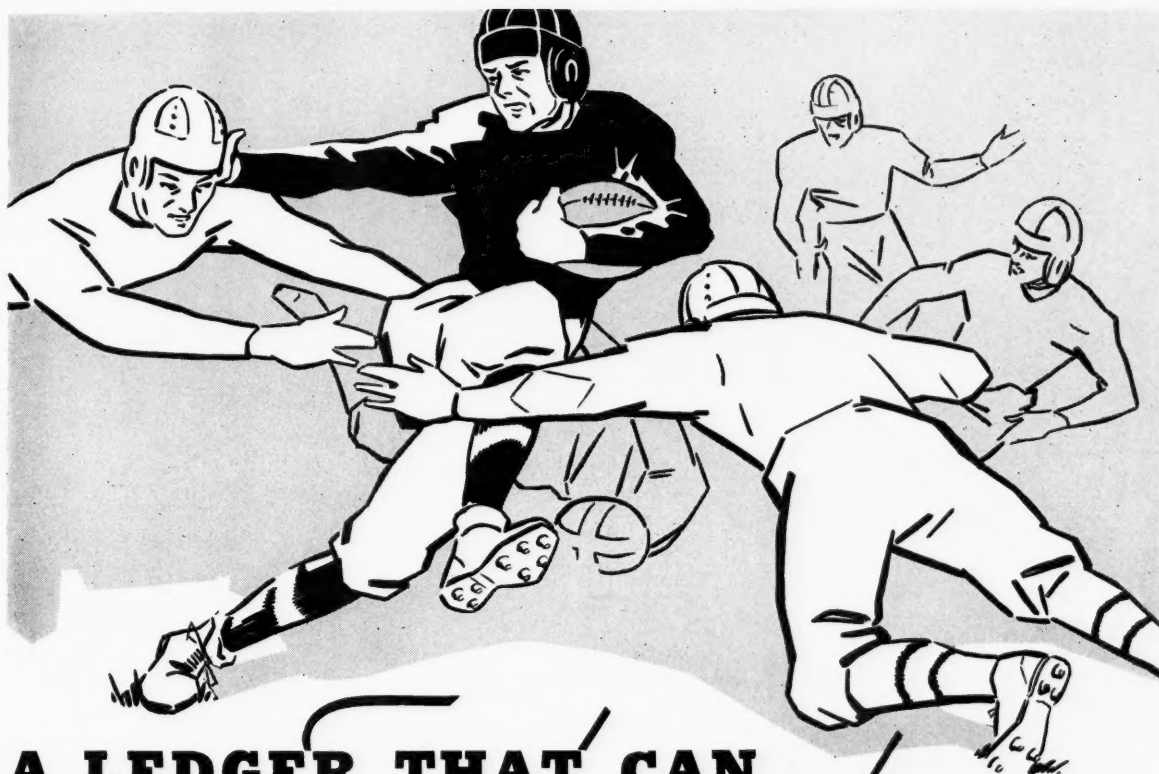
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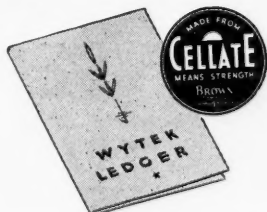
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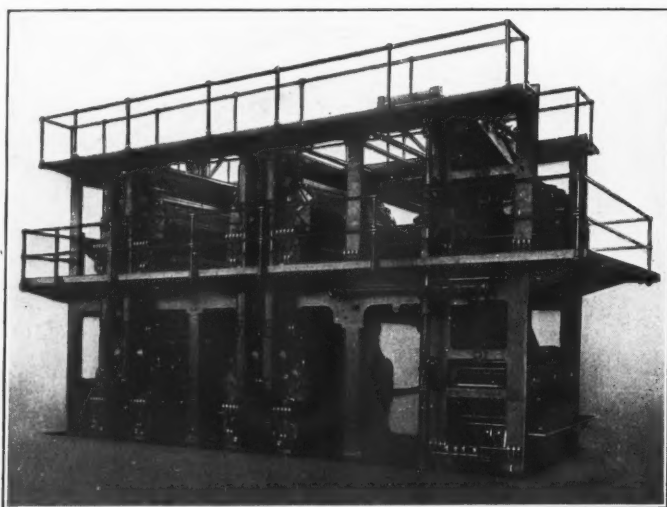
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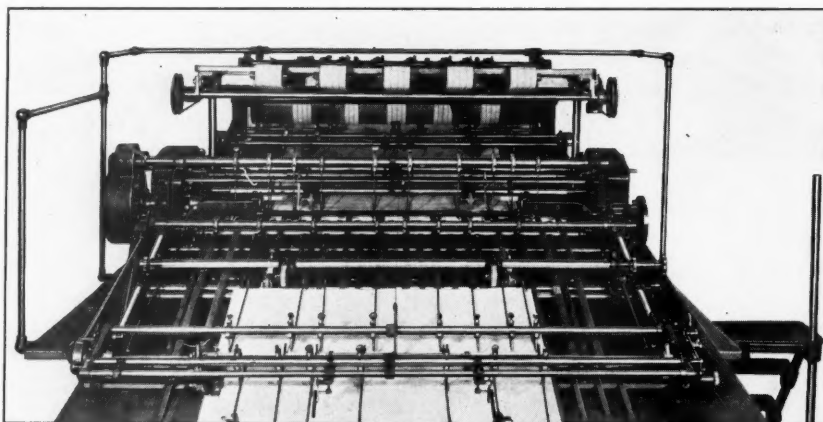
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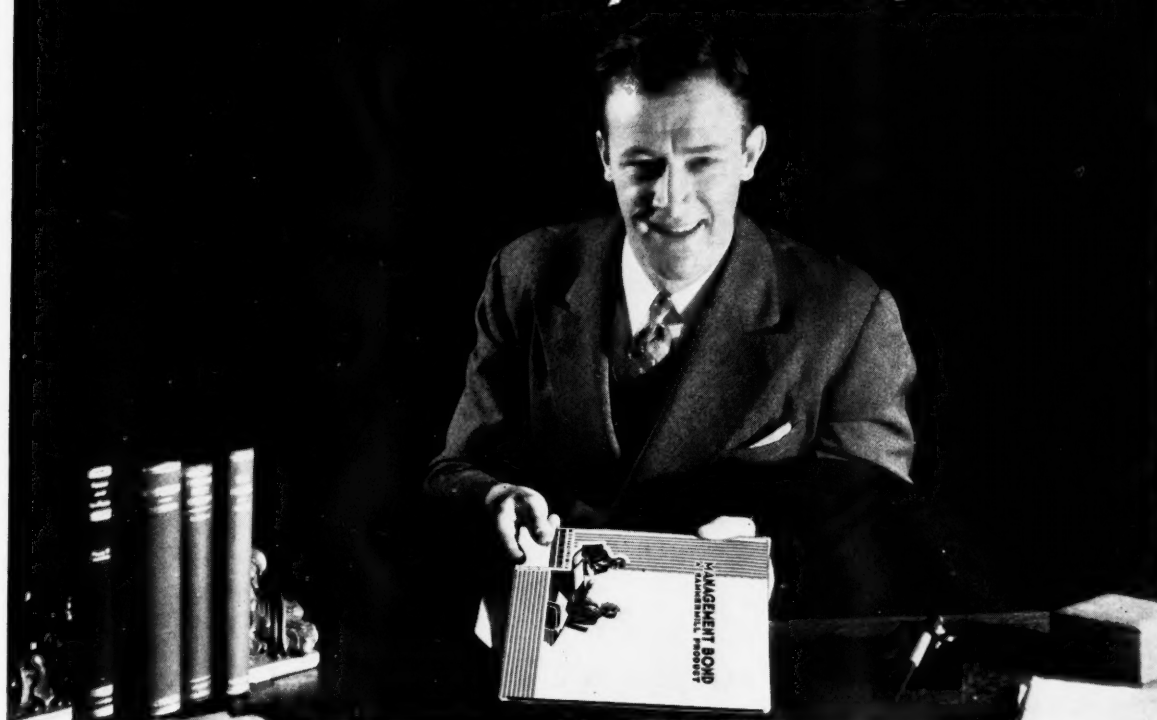
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# The Inland Printer

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD  
IN THE PRINTING AND ALLIED INDUSTRIES + J. L. FRAZIER, EDITOR

Volume 95  
September, 1935  
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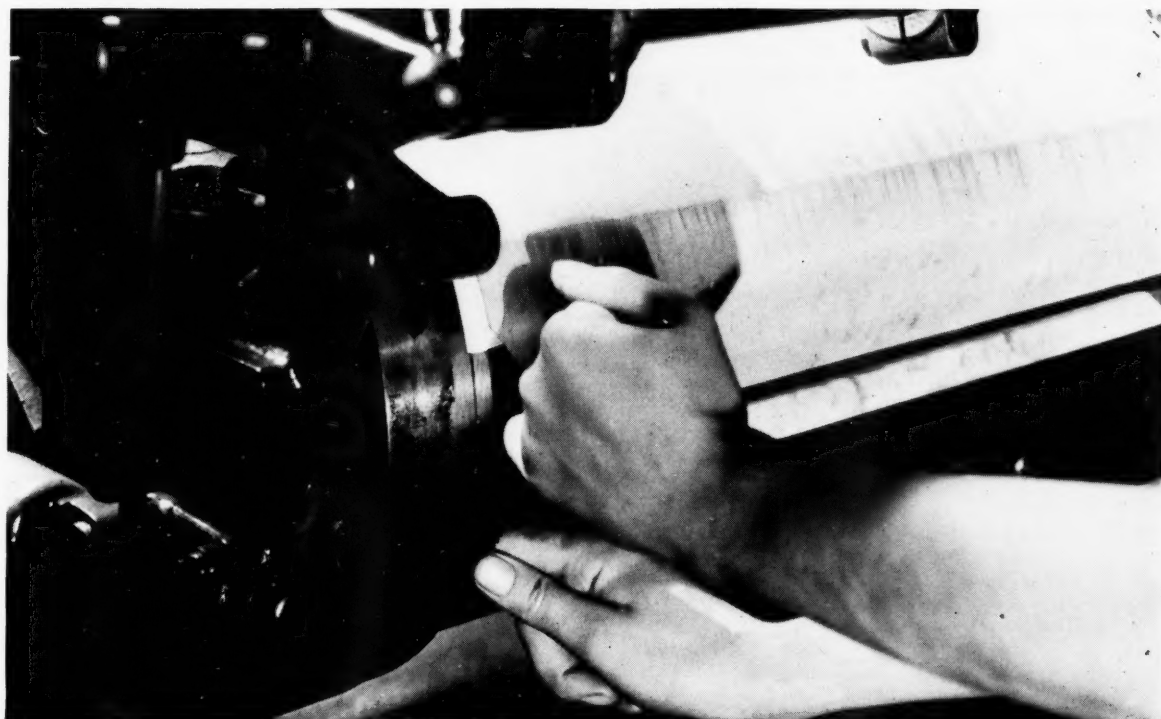
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Tetterode, for whom it was originally designed. Brilliant in effect, it reaches into several of the established letter-designs for much of its charm and character. ¶ One of the most interesting features of EGMONT is the reverse-serif used in several of the letters. This cutting back of the serif-curve gives a sparkle to the letter as a facet brings out the brilliance of a precious stone. ¶ EGMONT will find its way into advertising and other work designed to appeal to those of finer tastes, and in this atmosphere it is most graciously at its best. ¶ Many leading typographers welcomed the first showing of EGMONT with rare enthusiasm. Such an unusual demand among these leaders indicates that it already has won national favor. ¶ EGMONT is being made in two weights—*Light and Medium*—and is duplexed with its companion *Italic* face in 8 to 14 point. The range of sizes will include 18 and 24 point in both Roman and *Italic*. Ask for specimens.

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